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Monthly

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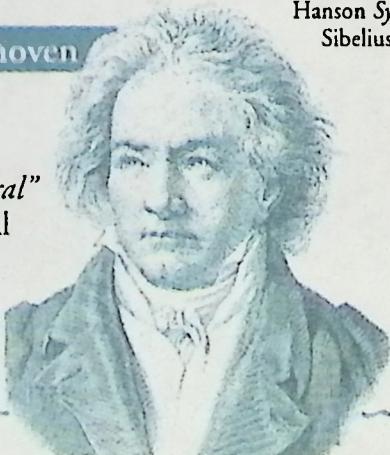
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Cowboy balladeer RW Hampton will be appearing at the Third Annual Rogue River Roundup (see Artscene for details).
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JEFFERSON

Monthly

SEPTEMBER 1997

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Each September means a return to the classroom, for the traditionally schooled child. Yet this "tradition" is only recently developed, and is newly in question, as many parents take a closer look at home schooling as an alternative to crumbling public school systems. Are those public school systems actually harming education more than furthering it?

An inquiry into the issues by Eric Alan, with Jane Brockman.

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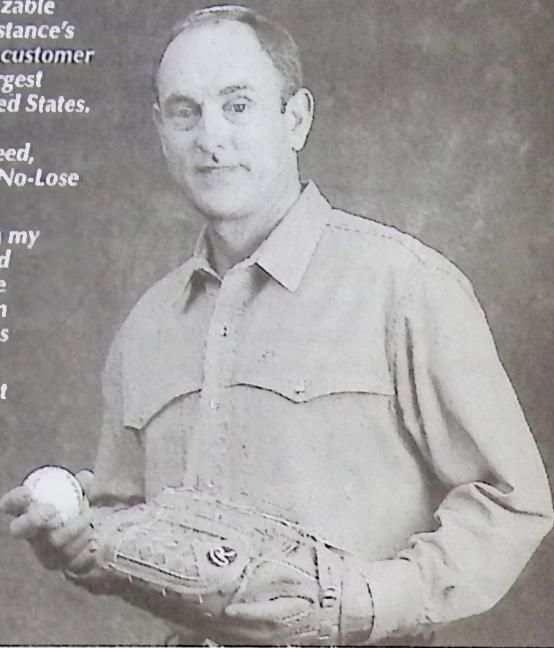
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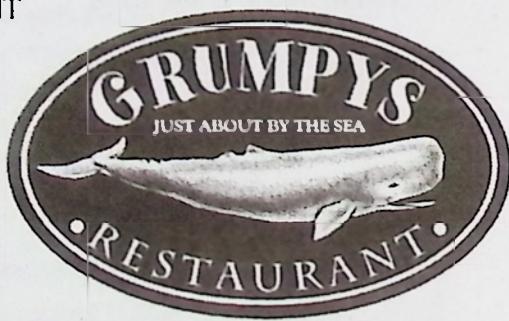
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1250 Siskiyou Blvd.,
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See page 21 for e-mail directory.





TUNED IN

Ronald Kramer

Worship or the Almighty Dollar?

As this issue of the *Jefferson Monthly* goes to press, public radio—and to a slight degree, the nation's capital—is wrestling with the question of what it means to be a public radio station. The issue has reached the national spotlight because of the University of the District of Columbia's (UDC) decision to sell its public radio station, WDCU(FM). One of our national capital's five public radio stations, WDCU has been a major recipient of federal funding through the Corporation for Public Broadcasting (CPB) and provides the major public radio service used by native-American public radio listeners along the mid-Atlantic seaboard. But deficit-ridden, cash-strapped UDC is under orders from the District of Columbia to balance its budget by September 1 and decided to offer WDCU for sale to the highest bidder.

In order to "hold" the frequency for public radio purposes, a number of public radio entities undertook to purchase WDCU, at prices ranging above \$1.5 million but the public radio world was stunned when an ostensibly non-profit religious broadcaster offered \$13 million for the station and UDC opted to sell the station to the religious group.

It is a curiosity of FCC regulation that religious broadcasters, educators and public radio stations all "share" the band of FM frequencies between 88 and 92 on the dial. These frequencies can only be used by educational institutions, government entities or religious broadcasters and must be used for non-commercial purposes. Nearly 50 years ago when those rules were created, it was easier to define those categories. Virtually

all educational interests, which sought frequencies, were part of governmentally-run schools and their eligibility for those frequencies was axiomatic.

“

MCPHERSON WIRED THE FEDERAL OFFICIAL THAT "WHEN THE LORD INSPIRES ME TO BROADCAST HE DOESN'T EXPECT HIS WORD TO BE LIMITED BY SIMPLE THINGS LIKE WAVELENGTHS AND FREQUENCIES."

and were committed to a non-commercial purpose involving broadcasting educational programming to the general public.

Religious broadcasters, however, presented a special problem. Ever since the dawn of radio, churches and related interests had sought to use radio to extend their ministries. Indeed, some of the most colorful chapters in early radio were written around the escapades of the female evangelist Aimee Semple McPherson, who—seeking a better dial position for her station in Los Angeles—would change her station's frequency at will and drown out competing signals by boosting her station's power. When ordered to keep her station on frequency, McPherson wired the federal official that "When the Lord inspires me to broadcast He doesn't expect His word to be limited by simple things like wavelengths and frequencies." Eventually, McPherson's station lost its license.

Interest in religious uses of radio grew. The jaded observers of the industry might contend that some of religious radio's practitioners principally worshipped Mammon,

the god of commerce. When I first started reading *Broadcasting* magazine thirty years ago I was amused and intrigued by the ads, aimed at commercial radio stations, which encouraged them to switch their formats because "There's Money To Be Made in Religious Radio" as Drigo Associates, a religious programmer, would, for example, frequently advertise. Indeed, many broadcasters had figured out that that broadcasting religious programming could be lucrative and the decisions they thus made had little to do with theology. That pattern continues on the radio dial today with one glaring, and dangerous, modification.

Radio frequencies have become a scarce, and valuable, resource. As commercial FM frequencies have become filled, some of these religious broadcasting interests set their sights on the special noncommercial frequencies between 88 and 92. If these frequencies were available for religious use, who qualified and what uses could be made of them? Those questions had never really been answered.

In the early 1980's the Reagan administration was loath to do battle with organized religion. So when religious broadcasters asserted a "claim" to these frequencies, and proposed using satellites to feed huge networks of radio stations and translators across the country using these frequencies, the FCC looked the other way and declined to attempt to preserve a portion of these frequencies for local public radio purposes.

That's one reason JPR started to build satellite radio stations in 1987; the translators we had used to extend KSOR's signal throughout the region were imperiled by the fusillade of pseudo-religious broadcasters' applications.

But now a new wrinkle has been added. For-profit organizations, or private individuals, have begun asserting that they are non-profit organizations engaged in religious broadcasting or have formed non-profit divisions. JPR has been particularly hard hit. In two communities we serve, we face an ostensibly religious organization which seeks spectrum space. In one they filed an application, which interferes with our ability to improve our existing signal, and "tied things up" at the FCC. They notified us that, for a payment in five figures, however, they would "get out of our way." In another community another religious organization filed an application which would interfere with an existing JPR station and we filed a

CONTINUED ON PAGE 33

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LIVING LIGHTLY

Ken Hagen

How to Establish a Recycling Facility

Ken Hagen, who was central in the creation of the highly successful Ashland Recycling Center, offers an example of a grassroots development process for the establishment of recycling centers elsewhere. Here are nine key steps:

1. Educate Yourself

Learn as much as possible about recycling and solid waste issues in your community and in others (including other countries)

2. Educate Others—Generate Demand

Raise community awareness of recycling and solid waste issues using mass media (get to know them!), schools, speakers bureau, door-to-door campaigns, lawn signs, information booths, etc.

3. Develop Conceptual Design

Use your knowledge of recycling to prepare a quality presentation that highlights the positive. Try to anticipate concerns of citizens, neighbors, government officials, those providing service to the facility, etc.

4. Make Proposal To Government, Sanitary Service, Others

Take advantage of the interest and demand generated by your education/ promotion efforts. Make media aware of your proposal and encourage recycling advocates to attend the meeting. Present your proposal as a "need" and something that will make the community a better place to live. Most importantly, be flexible, "can do" and willing to do the "legwork."

5. Search For Site

Location, location, location! Consider zoning, traffic flow, neighbors' concerns (aesthetics, noise, odors, parking, traffic) and needs of the facility itself. The Ashland Recycling Center is just a couple of blocks from downtown Ashland.

6. Design Facility

Design drawings should consider the following criteria:

- Meet the requirements of all zoning laws and building codes, including the Americans with Disabilities Act.
- Make the facility aesthetically pleasing. In Ashland, we chose to screen the material collection/processing area from the street. We also chose to maintain a "human scale" building that would fit into a park setting.
- Make the facility "user friendly." In Ashland, we built a raised walkway to enable the public to drop recyclables down into receptacles. Signage communicates clearly. We also display the actual recyclables to be deposited in each receptacle. Lids, corks and bottle caps can be dropped through holes into stud spaces which empty into containers below. (Corks are reused by local wine makers while most of the lids and caps are recycled.) We also installed a large magnet on the wall between the openings to the aluminum and the steel can receptacles. Ramps, chutes and plastic curtains control the depositing of recyclables.
- Make the facility easy to service. Use drop boxes and trailers with tip bins whenever possible. Meetings with those who will be providing the service are invaluable (include those who actually drive the trucks and use the equipment). Separate the public and service areas as much as possible.
- Make the facility employee friendly. We provide a heated office from which the attendant can observe receptacles. A

covered work area and storage spaces are a must.

- Include education capabilities in your facility. We chose to provide an outdoor (covered) classroom with video screen, chalkboard and rear projection slide screen. Seating for 36 adults or 48 children is provided on movable recycled plastic lumber benches. Overflow seating can be provided on inverted curbside recycling containers. We also chose to incorporate a Backyard Compost Demonstration Site into our landscaping plan.
- Be sure to provide ample parking for automobiles (and bicycles). The site should also be pedestrian friendly.

7. Gaining Approvals

Walking your drawings and engineering data through the various planning and building departments can expedite the approval process.

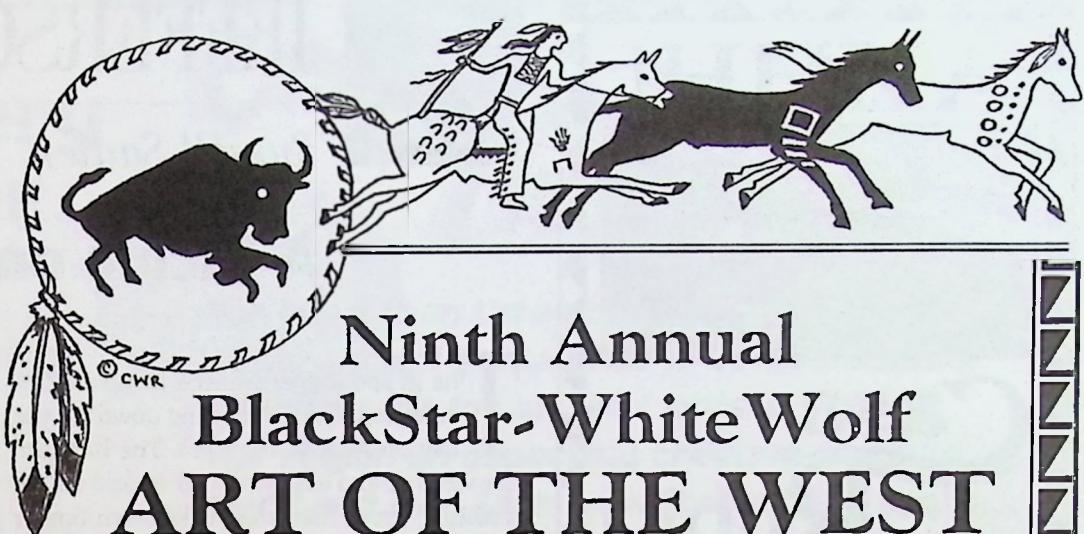
8. Construction

Involve the community—purchase needed materials from local suppliers. Work closely with government officials. Keep the media informed of your progress and be accommodating to their needs. Encourage any and all volunteers even if that means some “make work.” The construction of the Ashland Recycling Center was a cooperative effort with the City providing the land, utilities and some site work, the Parks and Recreation Department providing landscaping expertise and drip irrigation, Ashland Sanitary and Recycling Service paying for the materials and providing collection service and staffing while volunteers provided the design of the facility, architectural drawings, landscape plan, labor and on site administration of the project.

9. Closeout

Even when the job seems like it's finished there are endless loose ends to tie up. With an ever-expanding recycling program, a facility such as this should be designed to expand and change with the times. The most important part of the closeout phase of a community project like this is to thank all those involved, especially the volunteers.

For more information, contact:
Ken Hagen
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JEFFERSON OUTLOOK

Russell Sadler

A Picnic on the Stumps

The gyp logger wanted to yard a few more logs before shutting down for the day on August 14, 1933. The hot sun, dry weather and east wind had sucked all the moisture out of the Crossett Western timber lands near Gales Creek in the Coast Range west of Forest Grove.

The extreme, dry conditions required "hoot owl" logging—begin logging at dawn and shut down when the relative humidity dropped to the danger point. But jobs were scarce in the depths of the Great

Depression and loggers were earning \$3.50 when skilled workers were doing odd jobs for 20 cents an hour. Fire broke out as the loggers dragged one of the last logs of the day to the landing. Loggers and firefighters spent the rest of the day unsuccessfully trying to control it. Fire wardens spotted another fire six miles away. The origins of the second fire have never been established. Some fire officials think the second fire was deliberately set by Depression-wracked workers hoping to get a job putting it out.

The following day 200 firefighters could not prevent the Gales Creek fire from exploding in the slash of a logged-over area. Nearly 3,500 firefighters held the blaze to 40,000 acres until the morning of August 24, when the relative humidity dropped to 26 percent and the hot, dry, east wind forced the fire to blow up—literally like a bomb going off. In a single day separate fires merged to form a 15 mile-wide wall of orange flames, repeatedly exploding as the fire spread through the crowns of 400-year-old fir. In 20 hours the firestorm engulfed 240,000 acres of dense old growth timber. The huge smoke cloud over Northwestern Oregon swelled to 40,000 ft. The Tillamook fire burned until September, when heavy fall rains turn the flames into steam and into history. More than 12 billion board feet of 400-year-old timber on 300,000 acres had been destroyed.

That is not the end of the story. The Tillamook Burn reigned in nearly the same place within 30 days of the same date every six years for the next 18 years. Foresters called it the "six year jinx." Each new fire burned in the slash of the old burn, then marched into another 20,000 acres of green trees. For nearly 20 years the Tillamook Burn was a blight on the serene, green Oregon landscape—painfully visible to Oregonians going to the coast from the Willamette Valley on the Sunset and Wilson River Highways. Authoritative experts actually believed the fire damage was so severe that The Burn was beyond rehabilitation. In the early part of this century the timber industry regularly walked away from cutover timber land and let title go to the counties for back taxes. The industry insisted it could not afford the cost of reforestation. Much of the private timber land in the Tillamook Burn wound up in county hands through tax foreclosure. The timber industry resolutely refused to let the Legislature impose a severance tax on the industry to pay to reforest the burned over area. Counties did not have the money to pay for reforestation or fire protection.

The Legislature allowed the counties to give title to the tax-foreclosed timber lands to the State Department of Forestry in exchange for some revenue when the reforestation was eventually logged. Eventually taxpayers tired of timber industry obstructionism. Lynn Cronemiller, a farsighted State Forester, decided to bypass timber industry opposition and took his case for reforestation directly to Oregon voters. Oregonians approved a \$40 million bond issue to finance reforestation. Entire public school classes spent days planting seeds and trees in the Tillamook Burn. The Legislature paid back the bonds over 40 years with biennial appropriations of income tax. **CONTINUED ON PAGE 31**

Rogue Gallery Art Center

**35th
Anniversary**

**AUCTION
and ART
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For more than three decades, the Rogue Gallery & Art Center has provided a lively environment for art and artists, making our region an especially creative place to work and live. Each year the gallery hosts more than 20,000 visitors, provides exhibit space for over 200 artists, and manages an Education Program which serves the needs of students of all ages and abilities.

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Learning Without School

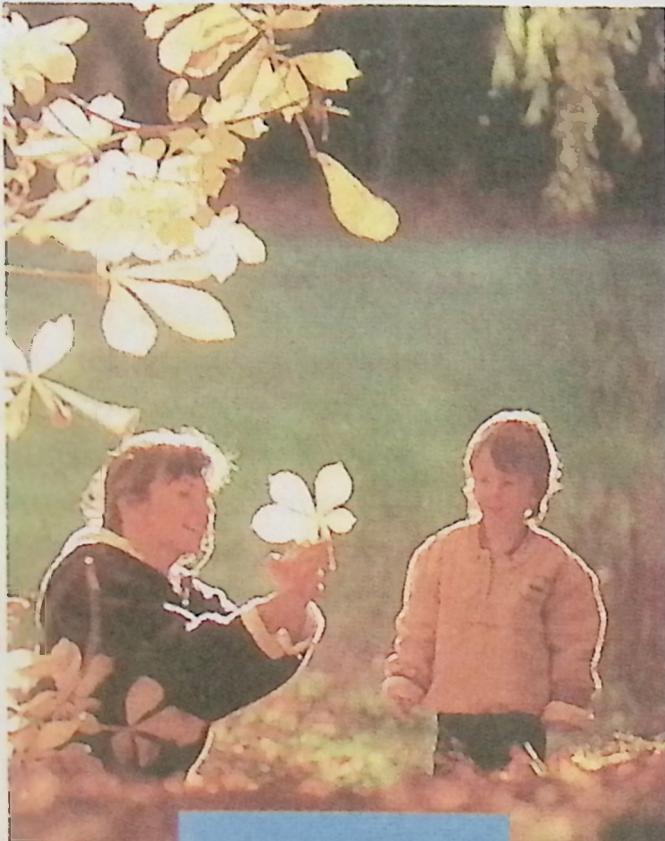
Home schooling teaches the difference between education and the classroom.

Each September brings around the traditional assumptions regarding basic education: It's time for the kids to go back to school. Schools are a public institution, teaching the skills and facts necessary for successful survival in society. It is, in fact, one of society's fundamental obligations to provide a proper education to its youth.

Yet these "traditional" assumptions are mostly recent constructs, in the U.S., and their validity is increasingly being questioned with each passing September, as public school systems crumble, turning out students who are ill-equipped for coping with—let alone improving—our society.

If there is anything in our own practical education that this should bring up, it's that the intended effects of our inventions are often vastly different than the actual ones. Technologically, that's easy to see, as televisions create couch zombies, cars create lethal traffic jams, and computers create an epidemic of carpal tunnel syndrome. It's often painfully clear, too, in our relationship dynamics with families, friends and lovers. But perhaps only now is it becoming evident that the country's education system is suffering the same fate, 150 years after it first rose from the dreams of Horace Mann and others, who envisioned a way of educating and assimilating immigrants and others who had no access to formal study.

With the financial and social climate being what it is, "fixing" the public school system is probably out of the question, at least in the foreseeable future. That might seem like a disturbing thought—but possibly



CONSIDER THE
POSSIBILITY THAT THE
PUBLIC SCHOOL
SYSTEM IS BETTER
LEFT TO COLLAPSE.

that only indicates another traditional assumption is wrong: the assumption that fixing the public school system is a good idea.

Entertain another notion for a moment. Consider the possibility that the public school system is better left to collapse. Consider that its unintended effects may be as insidious as the effects of television or a poorly chosen relationship. Consider, at least, that this relatively modern invention called the American school system was a noble, intriguing idea that simply did not work out, like prohibition.

Though these may be taken as devil's advocate positions, there is merit enough within them for hot debate—for there can be little argu-

ment that negative side effects of the current educational system exist. For example, the choice to school a child outside the home at a very early age means that s/he spends long hours separated from parents on a daily basis—the parents who were the bearers of life; who maintain more connection to the child than any teacher could; who deserve primary say on how their child's mind is to be shaped.

A certain set of facts and skills may be better imbued by rote attendance in a formal classroom; but if education is more broadly defined to include the development of family ties and other close relationships, how expensive is that time lost between parent and child? Also, the standardization of education, with large groups of children receiving one conventional set of facts and beliefs, has an even more serious danger: the creation of entire generations who have learned to think and feel the world in only one way. This developing lack of di-

BY

Eric Alan
with Jane Brockman

versity has an immeasurable impact on the creativity and difference necessary for a healthy society. Where will the unexpected solutions come from, out of a sea of like minds? The thoughtless blandness that descends upon commerce due to corporate mass may have also fatally infected the school system. And like it is upon a landscape of chain stores, it may be hard to see what's missing, once it's totally gone.

Many parents are seeking alternatives. A return to home schooling is one.

When parents choose to withdraw their child from the traditional school systems—public or private—they are choosing to reclaim a responsibility which has largely been abdicated. It is all too easy for traditional parents and others to point fingers at the public school system, and those who administer it, placing the blame outside themselves for the poor state of the schools, the related societal ills, and ultimately, their own child's behavior. The mysterious shadow group "they"—often spoken of as if it's a terrorist organization—becomes the scapegoat for the difficulties of the school system, and the disaffected youth which are products of it. Such blame of course brings about no solution—only the perpetuation of the paralysis in the system.

Parents who choose to home school their children do lose this easy refuge. In its rewards and challenges, home schooling removes distance between child and parent; parent and responsibility; personal action and family outcome. It's a daring choice, often made against daunting resistance. And like many such choices, many who make it find the difficulty worth the reward.

Home schooling has returned to being a foreign concept, in this country, this century. Exactly what is home schooling, and why do people choose it? What makes it succeed or fail? How does a parent go about it, and what resources are available for assistance? What are the legal and bureaucratic requirements, locally? What rewards are there? What skills must a parent have, to teach? These are a few of the most frequently asked questions. Learning to educate is an education in itself—an education that the public school parent rarely receives.

One thing home schooling usually isn't, is a parallel education to what the school system offers, with rigid classrooms and deadlines and a cut-and-dried curriculum. If all home schooling becomes is an attempt to recreate the school system at home, it's likely to be ineffective. The school systems may specialize in an inadequate way, but they do specialize—with significant resources behind them—and few individual parents can hope to outdo them at their specialty. Home schooling's strengths are in its fundamental differences from the system; not its similarities.

A particular strength of home schooling is that what it becomes is only limited by the creativity of the parents and children involved. On the less adventurous end of the home schooling spectrum are those parents who follow programs which are as rigidly structured and goal-driven as any school program, with assignments and deadlines and tests given to the child as regularly and painfully as in any traditional schoolchild's nightmares. In those cases, the difference between home schooling and public schooling is more one of content than of form, with the assignments simply along a different religious, philosophical, or practical bent than the prevailing norm. On the other end of the spectrum are those parents who choose "unschooling," which relies not on structure but on a belief that children will naturally exhibit interest in that which they need to know; leaving the parents the responsibility of sensing, encouraging, and fulfilling those natural interests. Between those two extremes lie the majority of home schoolers, who may combine learning from traditional resources and methods with more experiential learning—field trips, hands-on work, creative projects, apprenticeships, and other activities which parent and child may share. Experiences of learning which can only take place beyond a set classroom; other elements of life and love which are ignored or impossible to teach by one "professional" adult trying to impart learning to 20 or 30 kids at once.



With this range of approaches, it's not surprising that a survey of home schooling families would discover a wide range of motivations for having chosen the path. In a study of Oregon home schooling families published by the National Home Education Research Institute, Maralee Mayberry found that such families fit into four basic groups: (1) those who chose home schooling for reasons of religious belief; (2) those believing academic achievement could be higher outside the system; (3) others wishing to pursue a different form of social development for their children; and (4) those on a path of alternative or "New Age" philosophies. By far the largest of these groups was the religious one, amounting to 65% of the families surveyed. Academic achievement was given as the primary reason by 22% of surveyed families, social development by 11%, and alternative/New Age philosophies by 2%. While the good part of a decade has passed since this study was completed, the general percentages likely still hold.

Behind every statistic are the stories and realities of individuals, though, who do not fit into neat surveyed categories any more than their children fit into neat but stifling classrooms. One such family is that of Vicki and Sergio Gonzalez of Jacksonville, whose three daughters were all home schooled through their early years. (Like many home schooling families, the Gonzalez clan has chosen a path in which the children's most formative years have been spent being home schooled. Two of the children have now entered the public system at a later date. One daughter, Marcellle, is beginning to attend middle school this year; another, Amois, now attends high school. The youngest daughter, Sahmura, remains home schooled.) The Gonzalez family chose the home schooling path because of a confluence of factors: they were self-employed and lived in the country, which meant flexibility of schedule and distance from schools; they met others who were home schooling; and they belonged to a parents' group in the early 1980s which recognized the parent as the child's first teacher—a teacher who should remain involved in the educational process. "My feeling is that the family is the healthiest social unit," Vicki says. "I think that if the family is healthy and respectful of each other, it's the ideal place to be—most of the time." This strong belief in family unity was the one commonality which Mayberry's

study found through all types of home schooling families. It's also one evidence that, though many traditional families espouse family values and staying in school in one breath, the two may actually be in miserable conflict.

Part of this conflict is again due to the distance between intention and result. The facts taught in school may be the supposed core learning going on—but in fact it is the methods and structures of the system which may have the greatest influence on the child. Is it any wonder that, after 150 years of public schooling, most businesses with groups of employees have wound up with organizational structures, disciplinary methods, and resulting employee behavior

groups, neighbors and friends, extra-curricular activities through established schools, or other avenues. Yet, the home schooled child avoids the negative aspects of the socialization that occurs through the school system—and those are being discovered to be deep, especially when the child is subjected to formal school at an early age. Researchers Raymond and Dorothy Moore, whose investigative teams studied many of these issues in conjunction with Stanford University, the University of Colorado Medical School and the National Center for Educational Statistics, wrote (after analyzing more than 8,000 studies): "The child who works, eats, plays, has his rest, and is read to daily more with his parents than with his peers senses that he or she is a part of the family corporation—and, as such, is needed, wanted, and depended upon.... Negative, narcissistic, me-first sociability is born from more peer-group association and fewer meaningful parental contacts and responsibility experiences in the home during the first eight to twelve years of life. Early peer influence generally brings an indifference to family values that defies parental correction. Children who do not yet understand the *why* of parental demands replace their parents with their peers as role models simply because they are with them more." Their studies also indicated that learning took place best at home through the first ten or twelve years; and that, significantly, "the more children in a group, the less meaningful human contacts they have." School, in other words, stunts their growth.

That this principle applies individually is echoed by Vicki Gonzalez. "I feel that the worst thing about school is the type of socialization that happens there. Lots of groups of children that don't have close supervision... Things happen and there's no adult and there's no pattern of talking to adults, either. If they feel hurt or there are things that happen that aren't comfortable for the child, there's no one to talk to. There aren't enough adults. It's very strange, I think; very unnatural to be put into a large group of kids all your own age, with only one adult to manage there." The Gonzalez family plan for a different socialization includes a parents' group of home schoolers, with about ten regular families and ten occasionals, which meet for once a week—both kids and parents, coming from several local towns—to do special classes such as science, Spanish, weaving, sign language, music and singing. They also do holiday parties to-

Regional Home Schooling Organizations

Oregon Home Education Network

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Beaverton, OR 97005 • (503) 321-5166

<http://www.teleport.com/~ohen/index.html>

Homeschool Information and Service Network of Oregon (HISNet)

16165 SW Inverurie Rd.

Lake Oswego, OR 97035 • (503) 699-9241

California Home Educators

10489 Sunland Blvd. • P.O. Box 4070

Sunland, CA 91040 • (818) 898-0180

HomeSchool Association of California

P.O. Box 231236

Sacramento, CA 95823

Oregon Christian Educators

Association Network (OCEAN)

2515 NE 37th Ave. • Portland, OR 97212

(503) 288-1285

Christian Home Educators

Association of California

P.O. Box 2009 • Norwalk, CA 90651

(800) 564-2432

which mirrors that of junior high schools?

Indeed, the socialization of the child is a critical aspect of home schooling—of *any* schooling—and another area in which the traditional assumptions prove to fail under scrutiny. There is legitimate concern that a home schooled child can, if proper outreach is not made, lead a rather solitary existence. If home schooling is to be successfully well-rounded, the outreach which makes for a healthy social atmosphere for the child must be an integral part of the education plan, be it through conscious effort to meet with other home schooling families, church

gether, and other events. This group has been essential to the success of their home schooling, in the Gonzalez' minds.

One frequently noted result of home schooling is that the children tend to communicate better with adults. No surprise: they simply have more exposure to being with other adults. Again, Vicki Gonzalez corroborates this from experience. "My kids will talk with other adults and see them as fellow humans, not as authority figures," she says.

Confidence is another outgrowth of successful home schooling. The children themselves may sometimes notice this, as with Heidi Priesnitz, a home schooled child who entered traditional high school at age thirteen, and wrote on the experience then for *Mothering* magazine. "Because of home schooling, I have a lot more confidence in myself and others as well. I also feel I have a better relationship with my family than I would have otherwise, just because I've been with them a lot more." Still, at that age, which issues of separation and independence arise, traditional school may offer space that becomes desirable. Home schooled or not, teenagers are still teenagers, and teenagers can be difficult to educate.

Of course, so can children of any age. Creating a learning atmosphere that leads to successful home schooling is a major challenge for parents; a challenge which differs according to the chosen approach and the needs of the children in question. The uniqueness of each situation requires creativity of the parents, which can be both a great positive and a significant difficulty. Across all differences of approach, though, some common elements of success again emerge. Ann Lahrson, whose book *Home-schooling in Oregon: The Handbook* has become the standard reference for the area, lists thirteen elements which provide for the proper learning atmosphere: (1) positive adult role models; (2) the opportunity for the child to experience the world personally; (3) access to adults who are interested in the child's questions and are willing to help them find answers and materials; (4) generous access to materials, books and resources; (5) loving guidance in pursuing interests and developing a value system; (6) the opportunity to take measured risks and experience the consequences; (7) the op-

portunity to learn from making mistakes, with no loss of self-esteem; (8) contact with a diverse, multi-aged group of children and adults; (9) time to play and fantasize, alone and with others; (10) time and privacy for thinking, imagining, even being bored; (11) freedom from being forced to learn a subject before readiness or interest has developed; (12) opportunities to work and contribute to the world; and (13) absolute assurance that the child is loved and trusted.

In assessing whether or not they are qualified to become home schooling parents,

many adults question their knowledge of specific subject material—particularly when it comes to science, or subjects where the child's interests diverge from the parents' experience. But it should be noted that in Lahrson's list of good learning conditions, parents' knowledge of specific subjects is not a factor. One reason is that it's often possible

for the willing parent to learn as s/he teaches the child, especially at younger ages, when the child is not likely to demand explanations of Rousseau's philosophies or multi-variable calculus. Through the use of books, the minds of other adults, and other creative resources, the parent can guide the child to learning what neither previously knew—often educating the parent as much as the child. Learning is a process of discovery, at its best, rather than a process of recited memorization. Vicki Gonzalez, for one, feels there is too much emphasis on taking in information in this culture, anyway. She would rather see her own children take the time for creative projects, and for experience, such as her daughter's recent time spent learning to care for dairy goats. Theodore Wade Jr. sums it up in his book, *The Home School Manual*: "Parents who have spent time learning to understand their children... tend to achieve most of the right learning conditions naturally. A good home atmosphere is generally also a good learning atmosphere."

The home is not an isolated atmosphere however, and this being the U.S.—with all of its legal minefields and tendency towards punishment via bureaucracy—home school-

ing inevitably results in a need to deal with the government. Among the states, Oregon has one of the more progressive home schooling policies, however. No permission from the government is needed to begin home schooling, and no restrictions are placed upon what qualifications parents must have, to make that choice. Yearly tests must be administered to home schooled children, chosen from among seven standardized tests—and while a failure by a home schooled child may result in legal requirements that different schooling arrangements be made, many options are still deemed acceptable then, including private teachers and schools. Additionally, home schooled students are allowed to participate in public school extracurricular activities, as long as test performance is maintained at a certain level. Some school districts are even more progressive: Ashland, for example, allows home schooled kids to attend classes, as long as they're not seeking a diploma.

Even though the local climate may thus provide more support for home schooling than in many other areas of the country, that doesn't mean it's an easy path. "You're on your own. You're taking the road less traveled," Vicki Gonzalez says. She mentions her early anxieties about choosing the path, which faded; and the time it takes to home school. The latter is a potentially difficult barrier for many families, in an era of overwork and excessive speed.

**EDUCATION
IS LIFE,
OCCURRING DAILY
FROM BIRTH
TO DEATH,
THERE TO BE
EMBRACED OR
FEARED.**

Still, time gained in return figures prominently in Vicki's description of the rewards of choosing that road less traveled: time with her kids; time that her kids have to complete projects and participate in outside activities; time taken by the kids to learn in a way that develops high standards for themselves. She also speaks of freedom, and lifestyle.

Learning without school may or may not be the right choice for a given family. But its mere existence and frequent success serves as a reminder that education is not merely what happens in defined classrooms at set hours, between certain ages—it's inseparable from life. It is life, even, occurring daily from birth to death, there to be embraced or feared, but always happening nonetheless. No need to wait for another semester to begin.



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NATURE NOTES

Frank Lang

Departure of the Turkey Vultures

Sometime this month turkey vultures will migrate south to spend the winter months in sunny California and northern Mexico. Their flight south is even more spectacular than their return each March. They seem to leave the area all at once.

One day, sometime soon, those of us in the Rogue Valley will see turkey vultures headed up the Bear Creek Valley from Medford and points north in large numbers. In the course of an hour or so, two or three hundred vultures may pass by—a spectacular sight by any measure. They soar along, then rise up in a tight circle when they catch a thermal of warm air rising from the ground. After gaining elevation they sweep along again, perhaps with a rare wing beat or two (they are such terrific gliders that they seldom need to flap) until they reach another thermal and up they go again until they can make it over the Siskiyou Pass and slip into California without stopping at the Agricultural Inspection Station. Since they are carrion eaters, consumers of dead animals, I don't suppose the inspectors really care.

We distinguish vultures from other raptors (a fancy name for birds of prey derived from the Latin word for plunderer) by the nature of their soaring flight. They hold their wings in a shallow V and teeter slightly like they were trying to keep their balance on a tightrope. As they wheel and turn on rising warm air thermals they seldom beat their wings and occasionally you can see flashes of the lighter undersurface of their wings.

Turkey vultures can live on a carnivorous diet without drinking water. In one



study, a captive bird was kept for a year without water. They have a nasal gland that excretes excessive electrolytes, especially sodium, a drop at a time.

“
TURKEY VULTURES
CAN MAKE IT OVER THE
SISKIYOU PASS AND
SLIP INTO CALIFORNIA
WITHOUT STOPPING
AT THE AGRICULTURAL
INSPECTION STATION.

so they can soar about with ease. In the evening and early morning how many of you have noticed local turkey vultures congregated in the tall cottonwoods along Bear Creek just down stream from the Rest Stop along Interstate 5 near Ashland, Oregon? It is a local roost.

Be alert the next few weeks and treat yourself to the spectacle of the departure of the turkey vultures. ■

Dr. Frank Lang is Professor of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

The Return of Bruce Hornsby

With the exception of the computer industry, it's hard to find a field of human endeavor more addicted to hype than the music business. But among the hollow superlatives and incessant promotion, true artists do exist—musicians so secure in their craft that they never lose themselves in the pursuit of critical or popular success. Bruce Hornsby is one of those rare musicians.

Since the release of his first album in 1986, Bruce Hornsby has created a musical life that has evolved to include a broad range of activity and an impressive list of credits. From his days in the lounges and bars of Virginia to his days with The Range to his current status as a solo artist, Hornsby has always brought something special to his music.

Anyone who saw Hornsby perform in his last Rogue Valley concert in 1994 knows what that something special is. Quite simply, Bruce Hornsby loves what he does. After his 3-hour 1994 performance at the Britt Pavilion, Bill Varble of the Medford Mail Tribune wrote, "There may be musicians who have more fun performing than Bruce Hornsby, but probably not on this planet ... It was clear this wasn't going to be one of those stuffy, down-sitting, toe-tapping, hand-clapping desultory performances—this was a full-on, bull-goose, butt-blistering, rock like it by God matters happening ..."

Hornsby's earned nine Grammy nominations. The three statuettes that he took home with him offer some insight into his musical diversity—"Best New Artist" in 1987 for his debut album with The Range, *The Way It Is*, "Best Bluegrass Recording" in 1989 for his version of "The Valley Road" recorded with The Nitty Gritty Dirt Band on *Will The Circle Be Unbroken, Volume II*; and "Best Pop Instrumental" for the track "Barcelona Mona" recorded with Branford Marsalis in 1992.



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BY

Paul Westhelle

Syndicated music critic Jim Daly recently wrote, "Bruce Hornsby is like a mountain that creates its own weather, inspiring the best in others." Indeed, Hornsby's fleet-fingered brilliance and contagious energy has made him one of the most sought-after collaborators in the music business. He's played on over 70 records in the last 8 years, including albums by Bob Dylan, Warren Zevon, Bob Seger, Willie Nelson, Bonnie Raitt, Squeeze, Cowboy Junkies, Bela Fleck, jazz sax player Bill Evans, Liquid Jesus and Shawn Colvin. In 1994, he played at both the Woodstock Festival II and at Verve Records' 50th Anniversary Jazz Concert at Carnegie Hall. He's an honorary member of the Grateful Dead, having spent a year and a half on the road with them playing grand piano against Vince Welnick's MIDI keyboard, and he still sits in with them from time to time.

While recognized for his deft melding of pop, rock, swing, bluegrass and jazz, Hornsby is also an accomplished songwriter. The themes of his

songs run the gamut from America's deification of sports figures ("Big Rumble") to a party at a nuclear power plant ("Hothouse Ball"). In addition to writing his own material, Hornsby has also written Top Ten hits with other artists. He and his brother John Hornsby wrote "Jacob's Ladder," a #1 hit for Huey Lewis and the News. Hornsby and Don Henley co-wrote "The End of the Innocence," Henley's 1989 smash hit. On Robbie Robertson's 1992 release, *Storyville*, Hornsby co-wrote the song "Go Back to Your Woods."

In concert and on disc, Bruce Hornsby thrives on his music. It is this quality, above all else, that makes Bruce Hornsby a "must-see" when he returns to the Rogue Valley on September 26th in a benefit performance for Jefferson Public Radio.

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ONLINE

Joe Loutzenhiser

Calibrate Your Bugometer

My Aunt Wanda once told me, "Don't believe everything you read—paper will sit still for anybody." This bit of wisdom applies equally well to the Internet. Outside of traditional news sources on the Internet (CNN, *New York Times*, etc.) there is little guarantee that information being disseminated is accurate. This has led more than a few bureaucrats and public officials to embarrass themselves by taking information from the Internet and treating it as reliable news. Those obtaining information from the Internet often confuse opinion for fact and rumors for news. Unfortunately, our psychological nature is to be gullible dupes, but once you acknowledge this deficiency it is easier to compensate with careful reasoning and a healthy dose of skepticism.

The Internet is a virtual cornucopia of misinformation. Anybody with a lame-brained idea can put up a web page, and like gawkers at a car crash people flock to the site. The more outrageous or scandalous the site the more popular it might become. Accuracy is rarely a consideration, but many take it as the unmitigated truth because they read it on the Internet. Newsgroups, contrary to their name, report little news, but instead are really discussion forums in which anybody can post. Although often useful, there is nothing to prevent erroneous postings except the derision of those better informed. Consequently newsgroups have become a forum for racists, religious fanatics, jingoists, pyramid scheme hucksters, get rich quick scams, miracle weight loss plans, and the paranoid Christian anti-government United Nations New World Order black helicopter conspiracy freaks.

Being a programmer, I am most familiar with myths and hoaxes of the computing domain. The most prevalent and annoying of these frauds are the email "alerts" of potentially damaging threats to your computer or data.

Often, once you become experienced with computers, you forget what it's like to be a novice user. My wife has a friend who regularly sends us email she receives regarding alleged viruses and other reported dangers. I use her as my "woman in the field," gauging her thoughts and reactions to the information she receives. She is an exceptionally intelligent person, but often she has difficulty identifying bogus information. It's easy to understand why:

THOSE OBTAINING
INFORMATION FROM THE
INTERNET OFTEN CONFUSE
OPINION FOR FACT AND
RUMORS FOR NEWS.

These "alerts" are well written, sound authentic (often quoting a supposed authority), and have dire warnings which seem unwise to ignore. Unless you understand the issues involved you are at the mercy of the hysteria.

The most famous of these hoaxes is the "Goodtimes Virus," which began circulating around the end of 1994. The virus supposedly resides in an email message with the words "Good Times" in the subject line and is activated just by "reading" the email. It will destroy your computer by executing an "Nth complexity infinite loop" (which is laughable Star Trek like techno-jargon). This rumor has been around so long that it is now an urban legend of sorts. There are many other hoaxes derived from Goodtimes, including "Penpal Greetings" of which I have recently received warnings. Goodtimes and its imitators are entirely hoaxes. No virus has ever been found. It is not possible to transmit an active virus through email except through the use of attachments. There is no harm in reading any email sent to you. Attachments that are programs or documents may be infected with a virus, but opening and reading an email does not open the attachment.

Hoaxes such as Goodtimes spread rapidly on the Internet. Often the email alerts request that you forward them on to others, propagating the messages exponentially and giving them an irritating persis-

tence. In a sense this makes them "misinformation viruses," reproducing and infecting users with falsehoods.

Even if there is minimal danger involved, the reaction is often out of proportion. Virus scares often overestimate the prevalence and likelihood of infection and damage. In 1992 the media hysteria surrounding the Michelangelo virus caused users around the world to fear for their computers. "Virus experts" estimated that millions of computers would be damaged and a credulous media reported the numbers without question. On March 6th approximately three tenths of a percent of the estimated number of infected computers were actually affected. The mainstream press was sufficiently embarrassed so as not to carry the story in the following years.

As the Internet becomes more prevalent, and more people are online and using email, the hysteria becomes less easily quelled. Even legitimate email campaigns, such as the Houghton-Mifflin book charity drive, quickly spread out of control and long outlive their intended use, becoming just as annoying as fraudulent virus scares.

Virus expert Rob Rosenberger has created a truly outstanding web page devoted to "Computer Virus Myths" and related issues (kumite.com/myths—note the lack of the www prefix). The site finely details many of the issues mentioned here, including myths, hoaxes, news media debacles, and persistent non-virus hoaxes. The site has an alphabetical list of virus scares, which complements the Symantec Anti-Virus Research Center's (www.sarc.com) database of real viruses. Between the two you should be able to research most any potential virus. The site also has the "John MacAfee Awards for Computer Virus Hysteria," which is both alarming and funny. The 1997 Government category award goes to a FBI bulletin that sites five virus threats that are actually jokes that have been widely circulated on the Internet! As much as I enjoy this site, it reads like a testament to human stupidity, which I can only hope, might help a few people from thoughtlessly giving in to future hysteria. IM

Joseph Loutzenhiser works for Project A, a fully caffeinated software development company, and lives in Ashland with his wife. His interests include programming languages, computer gaming, pseudoscience, basketball, and bird watching.

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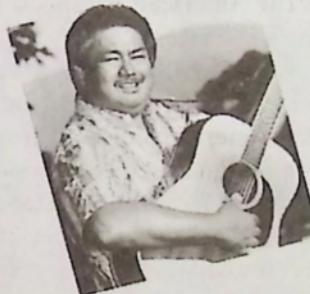
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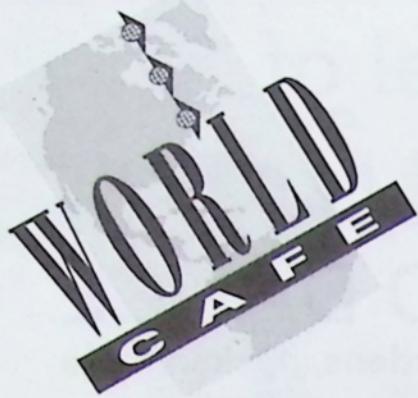
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"ON THE SCENE

Public Radio International

The World's Indigenous Reporters

In the last few months, Jefferson Public Radio has begun to carry a remarkable new weekly news magazine: *The World*, produced by Public Radio International. The show, which is carried Monday through Friday at 2:00pm on the News & Information Service, treats international stories from a perspective which is decidedly less biased towards the American perspective than most.

The producers of *The World* have made a conscious effort to avoid "parachute journalism," in which Americans drop in from the skies to cover foreign crises and leave as soon as those crises are over, understanding and imparting little of the historical and cultural complexities behind the situation.

One way *The World* attempts to avoid this inadequacy is by using indigenous reporters. The show features 100 native reporters in 70 countries, all of whom are professional journalists who speak excellent English as well as their native tongues.

Below are profiles of three of these reporters, and what they see as the current issues in their region.

Mohammed Allie

Cape Town, South Africa

Mohammed Allie is of mixed ethnicity (Malaysian, black, white), but was classified as black during apartheid, and could only attend schools, beaches and theaters designated for blacks. "You accepted it, but you never got used to it," he says. He studied in Britain in the 1980s, earning advanced degrees in international journalism.

1997 is a crunch year for South Africa. The mood now is "the honeymoon is over, it's time to knuckle down and deliver on all the promises." Unemployment is around 30%, and our most critical issue is how to bring blacks up to speed. A big piece of this is affirmative action. South Africa is looking

very closely at the U.S.'s version of it—what went wrong, what's right about it; is it an attractive or a failed model for our country?

A related problem is the brain drain to the U.S. Because of programs like affirmative action, many young white males are feeling threatened. They flee to the U.S. because their skills, especially in medicine, are highly regarded. How to keep them here and ensure opportunity for everyone, that is the government's key question. We plan to report throughout 1997 on how South Africa answers that question.

Noriko Okubo

Tokyo, Japan

Noriko Okubo was born in Tokyo. She was raised there and in New York, Chicago, Toronto and London. Her accent is flawlessly mid-American, and most listeners don't realize until her outcue that she is Japanese. "I like to present stories and ideas about Japan that Americans can't get, say, from the New York Times. Mainstream media too often give Americans a stereotypical view of us. This is a country of enormous change right now. I like to show that change," she says.

Issues of trade are always going to be front-burner for the U.S. and Japan. Wall Street is breaking records now, and Japan's economy is in the doldrums. [The U.S. automobiles] Saturn and Neon have recently been introduced here and are the first to give the Japanese car a run for its money. And just as the U.S. has had its share of scandals, the Japanese government has been shaken by them, too, and public confidence in bureaucracies has taken a dive. So, there are lots of economic and political parallels between our countries we'll continue to cover.

But I like less obvious stories, too. For instance, Japan is struggling now with how it treats its handicapped. The government

has passed resolutions requiring companies to hire the handicapped, but the companies often prefer to pay a fine than make the hires. To be labeled "different" in this society, not to fit in, is difficult. But attitudes are changing, and we'll examine them and compare them to other industrial nations like the U.S.

Mariusa Reyes Miami, Florida

A native of Caracas, Venezuela, Mariusa Reyes has the largest beat of all The World's reporters—“anything under the sun in Latin America,” she says. One week she'll be on the Chilean coast of South America, the next in the hills of Guatemala, south of Mexico. “In my reporting, I like to work against the standard notions of the region—that Columbia is all about drugs, Venezuela oil, Mexico immigrants. There's so much more to these countries. Reyes studied international relations at the University of Oxford.

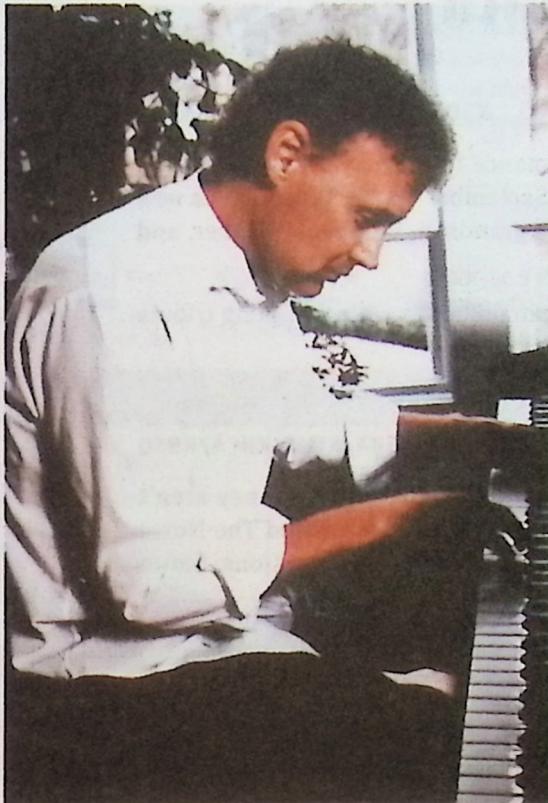
I'm planning a major trip to Cuba, and the critical story is, or course, the Helms-Burton Bill. In general, the bill reinforces the U.S. embargo and puts extra pressure on European nations to follow suit. I want to find out if it's having any real impact on people on the street.

One of the paradoxes of the embargo is that more and more American businessmen are going to Cuba and weighing the benefits of investment there. I want to learn what they're after, and how they go about their business in one of the few remaining communist economies. The implications for Americans and Cubans are huge, politically and economically. I also want to explore the expectations of younger Cubans and what meaning the Castro regime has for them. Are they longing only for the day when they'll escape to America? ■

The World is broadcast on the News & Information Service, Monday through Friday at 2pm.

DIFFERENT STROKES

Bruce Hornsby



Return's to the Rogue Valley

Three time Grammy winner, Bruce Hornsby, has electrified audiences for more than a decade with spirited performances that encompass a diverse range of musical styles. From his days in the lounges of Virginia to his days with The Range to his current status as solo artist, Bruce Hornsby's career includes an impressive list of credits that have established him as one of America's most inspired and prolific musicians.

Friday, Sept 26
7:30PM
Britt Pavilion
Jacksonville

**Don't miss the musician the
New York Times called,
“a walking dictionary
of piano styles.”**

**Tickets: Home At Last in Ashland;
GI Joe's in Medford or
by phone at (503)224-4400**

1986 Hornsby's first album *The Way It Is* achieves critical acclaim with the title track earning ASCAP's "Song of the Year" award.

1987 Bruce Hornsby & The Range win Grammy for "Best New Artist." "The Way It Is" is the most played song on American radio.

1989 Hornsby wins second Grammy for "Best Bluegrass Recording" for "The Valley Road" which appeared on the Nitty Gritty Dirt Band's album *Will The Circle Be Unbroken, Vol. II*. Hornsby also collaborates with Don Henley co-writing Henley's smash hit "The End of Innocence."

1990-92 Hornsby tours with the Grateful Dead playing grand piano against Vince Welnick's MIDI keyboard.

1992 Hornsby co-writes "Go Back To Your Woods" with Robbie Robertson.

1993 Hornsby releases *Harbor Lights* and wins third Grammy for "Best Pop Instrumental Performance" for his collaboration with Branford Marsalis "Barcelona Mona."

1995 Hornsby releases *Hot House* continuing his exploration of open-ended jazz-pop fusion. The recording features five cuts with Pat Metheny and a collaboration with Jerry Garcia.

PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

Every September JPR presents a performance from the Bayreuth Festival. Join us for Wagner's *Parsifal*, Saturday, September 13 at 9:00 am. This new production is directed by the composer's grandson, Wolfgang Wagner, and conducted by Giuseppi Sinopoli.

On Labor Day, NPR celebrates the American orchestra with a day-long tribute of performances by the country's finest orchestras.

Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

Ever wonder what Space Food Sticks were made of, and why they aren't available any more? Or how electric knives work? Join Lars and The Nurse on *The Retro Lounge* for the answers to these and other questions, Saturday nights at 9:00 pm. They play music, too.

News & Information Service

KSJK / KAGI

The World, the new PRI/BBC co-production, brings you an international perspective on the day's events. For an inside look at some of *The World*'s correspondents, see page 16 of this issue of the *Jefferson Monthly*.

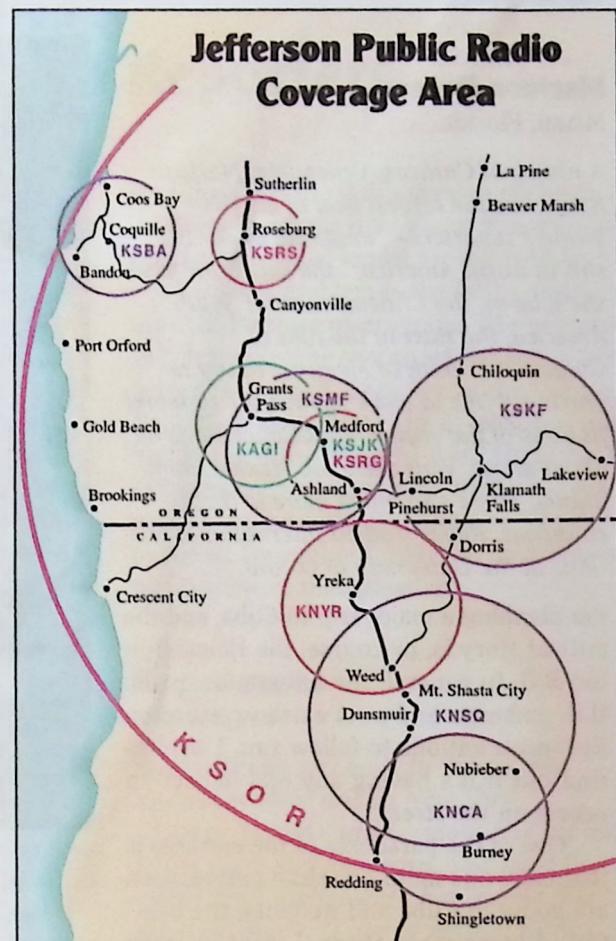
Volunteer Profile: Bonnie Rostonovich



Most people volunteer at JPR by calling or stopping by our studios. Bonnie, the host of Sunday *Siskiyou Music Hall* on Classics & News, is John Baxter's neighbor, so she volunteered by showing up one day at John's front door!

Bonnie has lived in Ashland since 1991. "I've always loved classical music," she says, "and being the mother of a professional oboist, I listen all the time." Her oboist son, Kenton Gould, encouraged Bonnie to volunteer at JPR.

"I really love sharing my passion for classical music with people on the air," she adds. "Our listeners may come from all walks of life, but the one thing we all share is that we're bonkers about classical music."



KSOR

Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver
Callahan 89.1	Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud,
Cave Junction 89.5	Dunsmuir 91.3
Chiloquin 91.7	Merrill, Malin,
Coquille 88.1	Tulelake 91.9
Coos Bay 89.1	Port Orford 90.5
Crescent City 91.7	Parts of Port Orford,
Ft. Jones, Etna 91.1	Coquille 91.9
Gasquet 89.1	Redding 90.9
Gold Beach 91.5	Roseburg 91.9
Grants Pass 88.9	Sutherlin, Glide 89.3
Happy Camp 91.9	Weed 89.5

CLASSICS & NEWS

KSOR 90.1 FM KSOR dial positions for translator
ASHLAND communities listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

Monday through Friday	Saturday	Sunday
<p>5:00 Morning Edition 7:00 First Concert 12:00 News 12:06 Siskiyou Music Hall 4:00 All Things Considered</p>	<p>4:30 Jefferson Daily 5:00 All Things Considered 7:00 State Farm Music Hall</p> <p>6:00 Weekend Edition 8:00 First Concert 10:30 NPR World of Opera 2:00 St. Louis Symphony 4:00 All Things Considered 5:00 America and the World 5:30 On With the Show 7:00 State Farm Music Hall</p>	<p>6:00 Weekend Edition 9:00 Millennium of Music 10:00 St. Paul Sunday Morning 11:00 Siskiyou Music Hall 2:00 The Concert Hour 3:00 Car Talk 4:00 All Things Considered 5:00 Best of Our Knowledge 6:00 Selected Shorts 7:00 State Farm Music Hall</p>

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday	Saturday	Sunday
<p>5:00 Morning Edition 9:00 Open Air 3:00 All Things Considered 5:30 Jefferson Daily 6:00 World Café 8:00 Echoes 10:00 Jazz (Mon-Thurs) Jazz Revisited (Fridays) 10:30 Vintage Jazz (Fridays)</p>	<p>6:00 Weekend Edition 10:00 Living on Earth N. CALIFORNIA STATIONS ONLY: 10:30 California Report</p> <p>11:00 Car Talk 12:00 West Coast Live 2:00 Afropop Worldwide 3:00 World Beat Show 5:00 All Things Considered 6:00 American Rhythm 8:00 Grateful Dead Hour 9:00 The Retro Lounge 10:00 Blues Show</p>	<p>6:00 Weekend Edition 9:00 Marian McPartland's Piano Jazz 10:00 Jazz Sunday 2:00 Le Show 3:00 Confessin' the Blues 4:00 New Dimensions 5:00 All Things Considered 6:00 Folk Show 9:00 Thistle & Shamrock 10:00 Music from the Hearts of Space 11:00 Possible Musics</p>

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday	Saturday	Sunday
<p>5:00 BBC World Service 7:00 Diane Rehm Show 9:00 Russell Sadler's Jefferson Exchange 10:00 Anything & Everything with Jason Sauls 11:00 Talk of the Nation 1:00 Monday: Talk of the Town Tuesday: Healing Arts Wednesday: Journal of the Americas Thursday: Latino USA Friday: Real Computing 1:30 Pacifica News 2:00 The World 3:00 BBC Newsdesk</p>	<p>3:30 As It Happens 5:00 BBC Newsdesk 5:30 Pacifica News 6:00 Russell Sadler's Jefferson Exchange (repeat of 9am broadcast) 7:00 The NewsHour with Jim Lehrer 8:00 BBC World Service</p> <p>6:00 BBC Newshour 7:00 Northwest Reports 8:00 Sound Money 9:00 BBC Newshour 10:00 Healing Arts 10:30 Talk of the Town 11:00 Zorba Paster on Your Health 12:00 Journal of the Americas 12:30 Second Opinion 1:00 Larry Josephson's Bridges 2:00 To the Best of Our Knowledge 5:00 Commonwealth Club 6:00 New Dimensions 7:00 BBC World Service</p>	<p>6:00 CBC Sunday Morning 9:00 BBC Newshour 10:00 Sound Money 11:00 To the Best of Our Knowledge 2:00 Sunday Rounds 4:00 People's Pharmacy 5:00 Parents Journal 6:00 Tech Nation 7:00 BBC World Service</p>

Program Producer Directory

NATIONAL PUBLIC RADIO
635 MASSACHUSETTS AVENUE NW
WASHINGTON DC 20001-3753
(202) 414-3232

AFROPOLY WORLDWIDE
ALL THINGS CONSIDERED
AMERICA AND THE WORLD
BLUESSTAGE
CAR TALK Call-in-number: 1-800-332-9287
JAZZSET
LIVING ON EARTH
Listener line: (617) 868-7454
MARIAN McPARTLAND'S PIANO JAZZ
MORNING EDITION
Listener line: (202) 842-5044
SELECTED SHORTS
THISTLE & SHAMROCK
WEEKEND EDITION
Listener line: (202) 371-1775
WORLD CAFE

PUBLIC RADIO INTERNATIONAL
100 NORTH SIXTH STREET
SUITE 900A, MINNEAPOLIS MN 55403-1596
(612) 338-5000

AS IT HAPPENS
BBC NEWSHOUR
CBC SUNDAY MORNING
DR. SCIENCE
ECHOES
Listener line: (215) 458-1110
JAZZ CLASSICS
MONITOR RADIO
Listener line: (617) 450-7001, Radio@CSPS.COM
SOUND MONEY
ST. PAUL SUNDAY

OTHER PROGRAMS

GRATEFUL DEAD HOUR
TRUTH & FUN INC
484 LAKE PARK AVENUE #102
OAKLAND CA 94610
HEARTS OF SPACE
PO BOX 31321
SAN FRANCISCO CA 94131
(415) 242-8888
MILLENNIUM OF MUSIC
WETA-FM
PO BOX 2626
WASHINGTON DC 20006
NEW DIMENSIONS RADIO
PO BOX 410510
SAN FRANCISCO CA 94141
(415) 563-8899
THE DIANE REHM SHOW
WAMU
BRANDY WINE BUILDING
THE AMERICAN UNIVERSITY
WASHINGTON, DC 20016-8082
Call-in line: 1-800-433-8850
OREGON OUTLOOK / JEFFERSON EXCHANGE
RUSSELL SADLER
SOU COMMUNICATIONS DEPARTMENT
1250 SISKIYOU BOULEVARD
ASHLAND OR 97520
WEST COAST LIVE
915 COLE ST., SUITE 124
SAN FRANCISCO CA 94117
(415) 664-9500

CLASSICS & NEWS SERVICE

KSOR 90.1 FM ASHLAND KSRS 91.5 FM ROSEBURG KNYR 91.3 FM YREKA KSRG 88.3 FM ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Jason Sauls.

7:00am-Noon First Concert

Classical music, with hosts John Baxter and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:06pm NPR News

12:06-4:00pm Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm All Things Considered

The latest international and national news from NPR.

7:00-2:00am State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Michael Rothe and Peter Van De Graaff.

SATURDAYS

6:00-8:00am Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am. Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30-2:00pm NPR World of Opera

2:00-4:00pm St. Louis Symphony

4:00-5:00pm All Things Considered

The latest international and national news from NPR.

5:00-5:30pm America and the World

Kati Marton hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Michael Rothe and Peter Van De Graaff.

SUNDAYS

6:00-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00-3:00pm The Concert Hour

Features great performances recorded for broadcast in Germany, hosted by Michael Rothe.

3:00-4:00pm CarTalk

Click and Clack come to the Classics!

4:00-5:00pm All Things Considered

The latest news from NPR.

5:00pm-6:00pm To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-7:00pm Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Michael Rothe and Peter Van De Graaff.

FEATURED WORKS

* indicates composer's birthday

First Concert

Sept 1 Barber: *Souvenirs* for Piano Four-Hands
Sept 2 Beethoven: Piano Trio No. 11
Sept 3 Liszt: *Tasso*
Sept 4 Janacek: *Taras Bulba*
Sept 5 Haydn: Symphony No. 90
Sept 8 Gershwin: Piano Concerto in F
Sept 9 Ravel: Concerto in G
Sept 10 Schmidt: Clarinet Quintet
Sept 11 Hovhaness: *Mysterious Mountain*
Sept 12 Hindemith: *Symphonic Metamorphosis*
Sept 15 W. F. Bach Sinfonia in F
Sept 16 Weber: Clarinet Quintet
Sept 17 Paganini: Sonata for Violin and Guitar
Sept 18 Handel: Flute Sonata Op. 1, No. 2
Sept 19 Mozart: Sonata in F for Piano Four-Hands
Sept 22 Raff: Symphony No. 10 ("In Autumn")
Sept 23 Respighi: Piano Concerto in A minor
Sept 24 Khachaturian: Violin Concerto
Sept 25 Prokoviev: Violin Concerto No. 1
Sept. 26 Debussy: *Images* for Orchestra
Sept 29 Mendelssohn: Piano Trio No. 1
Sept 30 Foote: Piano Quintet in A minor

Siskiyou Music Hall

Sept 1 Bruch: Violin Concerto No. 1
Sept 2 Goetz: Symphony in F major Op. 9
Sept 3 Prokofiev: Sonata in D Op. 94
Sept 4 Arnold: Symphony No. 9
Sept 5 Gorecki: Symphony No. 3
Sept 8 Dvorak*: Cello Concerto in B minor Op. 104
Sept 9 Chopin: 24 Preludes
Sept 10 Nielsen: Symphony No. 4
Sept 11 Tchaikovsky: Violin Concerto
Sept 12 Bach: Cello Suite No. 1
Sept 15 Poulenc: Piano Concerto
Sept 16 Elgar: Symphony No. 1
Sept 17 Hindemith: *Mathis Der Maler*
Sept 18 Hovhaness: Symphony No. 11
Sept 19 Mozart: *Gran Partita*
Sept 22 Schubert: Symphony No. 8 ("Unfinished")
Sept 23 Brahms: Clarinet Quintet
Sept 24 Kuula: South Ostrobothnian Suite No. 1
Op. 9
Sept 25 Schumann: Symphony No. 1
Sept 26 Gershwin*: Piano Concerto in F major
Sept 29 Beethoven: Symphony No. 7
Sept 30 Bach: Goldberg Variations

HIGHLIGHTS

NPR World of Opera

Sept 6 *Faust* by Charles Gounod
Cast: Nancy Gustafson, Francesca Provenzale, Giusseppe Sabbatini, Samuel Ramey. La Scala Orchestra and Chorus; Patrick Fournillier, conductor.

Sept 13 *Parsifal* by Wagner

This 1997 Bayreuth Festival production, directed by the composer's grandson Wolfgang Wagner, is conducted by Giuseppe Sinopoli. Cast to be announced. Note: 9:00am start time.

Sept 20 *The Tempest* by Lee Hoiby

Cast: Julian Patrick, Joan Gibbons, Constance Human, Russell Braun, Jacque Trussel, Steven Condry. Dallas Opera; Patrick Summers, conductor.

Sept 27 *La Cenerentola* by Rossini

Cast: Vivica Genaux, Bruce Fowler, Philip Cokorinos, Eric J. Owens, Gino Quilico. Opera Orchestra of New York; Concert Choral of New York; Eve Queler, conductor.

St. Louis Symphony

Sept 6 Wagner: *Prelude and Liebestod* from *Tristan und Isolde*; Beethoven: Symphony No. 2; R. Strauss: *Also Sprach Zarathustra*. Christoff Perick, conductor.

Sept 13 Berlioz: *Le Corsaire*; Stravinsky: Suite from *Pulcinella*; Beethoven: Symphony No. 9. Susan von Reichenbach, soprano; Marietta Simpson, mezzo-soprano; Curtis Rayam, tenor; John Cheek, baritone; St. Louis Symphony Chorus; Hans Vonk, conductor.

Sept 20 Ott: Impressions on the "Clara Songs" from *Egmont*; Beethoven: Piano Concerto No. 3; Schubert: Rondo in A for Violin; Mendelssohn: Symphony No. 5.

Sept 27 Wagner: Overture to *The Flying Dutchman*; Bartok: Piano Concerto No. 3; Dvorak: Symphony No. 9. Misha Dichter, piano; Zdenek Macal, conductor.

St. Paul Sunday

Sept 7 Melvyn Tan. Music for fortepiano by Mozart, Clementi, and Haydn.

Sept 14 Derek Lee Ragin, countertenor, and The Moses Hogan Chorale. A program of spirituals.

Sept 21 Mark O'Connor, fiddle; Daniel Phillips, viola; Carter Brey, cello; Edgar Meyer, doublebass. Works by Mark O'Connor.

Sept 28 Pamela Frank, violin; Claude Frank, piano. Beethoven: Violin Sonatas Op. 12, No. 2 and op. 30, No. 2; Piano Sonata No. 32.

The Concert Hour with Michael Rothe

Sept 7 Karlowicz: *Serenade* for Strings, Op. 2; Dvorak: *Serenade* for Strings; Dvorak: *Nocturne* for Strings.

Sept 14 Mendelssohn: Overture for Winds, Op. 24; Ibert: Concerto for Cello and Winds; Ligeti: Ten Pieces for Wind Quintet.

Sept 21 Haydn: Symphony No. 101; Brahms: Variations on a Theme by Haydn; Chopin: Largo from Sonata in G for Cello and Piano. Op. 65.

Sept 28 Beethoven: Piano Sonata No. 17; Symphony No. 8.

Jefferson Public Radio

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: baxter@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/prr.html). Also use this address for:

- Story ideas for our daily newsmagazine, *The Jefferson Daily*
- Questions about programming volunteer opportunities
- Comments about our programming

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a JPR member or program underwriter
- Questions about making a planned gift to benefit JPR
- Suggestions on ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*
- Questions about fundraising volunteer opportunities
- Editorial ideas for the *Jefferson Monthly*

Administration

e-mail: knoles@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Suggestion Box

e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.



URL Directory

BandWorld Magazine

<http://www.jeffnet.org/bandworld>

Best Foot Forward

<http://www.jeffnet.org/bestfoot>

Chateaulin

<http://www.jeffnet.org/chateaulin>

Computer Assistance

<http://www.jeffnet.org/computerassistance/compassst>

ESPI

<http://www.jeffnet.org/esp>

Jefferson Public Radio

<http://www.jeffnet.org>

JEFFNET

<http://www.jeffnet.org/jnet.html>

City of Medford

<http://www.ci.medford.or.us>

Rogue Valley Symphony

<http://www.jeffnet.org/rvsymphony>

Southern Oregon Visitors' Association

<http://www.sova.org>

White Cloud Press

<http://www.jeffnet.org/whitecloud>

TUNE IN

GRATEFUL DEAD HOUR

Saturdays 8pm on Rhythm & News

Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM
YREKA 89.3 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNET/REDDING

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Jason Sauls.

9:00-3:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour, Ask Dr. Science at 9:30 am, As It Was at 10:30am.

3:00-5:30pm All Things Considered

The lastest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

6:00-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-10:30pm Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-2:00am Monday-Thursday: Jazz

10:30pm-2:00am Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde – a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am Weekend Edition

The latest national and international news from NPR.

10:00-11:00am Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm All Things Considered

The latest national and international news from NPR.

6:00-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00-2:00am The Blues Show

Tom Pain with the best in blues.

SUNDAYS

6:00-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz with host Aaron Turpen.

2:00-3:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-9:00pm

The Folk Show

Frances Oyung brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

AfroPop

- Sept 6 Journey Up the Niger
- Sept 13 Fatala, Dimi Mint Abba and Bhusi, Live
- Sept 20 Expresiones Latinas, Part 1
- Sept 27 Expresiones Latinas, Part 2

Marian McPartland's Piano Jazz

- Sept 7 Marilyn & Alan Bergman
- Sept 14 T.S. Monk
- Sept 21 Shirley Horn
- Sept 28 Reuben Brown

Confessin' the Blues

- Sept 7 Baby Blues, Chapter II
- Sept 14 Baby Blues, Chapter III
- Sept 21 Baby Blues, Chapter IV
- Sept 28 Baby Blues, Chapter V

New Dimensions

- Sept 7 Schlepping Towards Enlightenment with Surya Das
- Sept 14 The Power of Prayer with Larry Dossey
- Sept 21 TBA
- Sept 28 TBA

Thistle & Shamrock

- Sept 7 No Introduction Needed
- Sept 14 Carolan's Concerto
- Sept 21 Dougie MacLean
- Sept 28 Womensong

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

SESAME CHICKEN STIR-FRY

(serves 4)

- 1 Lb. Boneless, skinless chicken breasts, cut into 1-inch strips
- 4 tsp. Soy sauce
- 1/2 Cup Dry sherry
- 2 tsp. Cornstarch
- 1 Tbsp. Peanut oil
- 6 oz. Snow peas
- 4 Garlic cloves
- 1 tsp. Chili paste
- 1 Can Bamboo shoots, drained and sliced (8 oz.)
- 1 Can Water chestnuts, drained (8 oz.)
- 1/4 Cup Low-sodium chicken broth
- 2 Tbsp. Sesame seeds, toasted
- 3 Green onions, sliced
- 1 tsp. Oriental sesame oil

Steamed rice

Place chicken, soy sauce, sherry, and cornstarch in bowl and stir. Let marinate 15 minutes.

Heat peanut oil in wok or large heavy skillet over medium-high heat. Add snow peas, garlic and chili paste and stir-fry 30 seconds. Add chicken with marinade and stir-fry 3 minutes. Add bamboo shoots and water chestnuts and stir-fry until chicken is almost cooked through, about 2 minutes. Mix in broth. Add sesame seeds and green onions; stir-fry 30 seconds. Stir in sesame oil. Serve with rice.

Calories 13% (251 cal)
Protein 40% (20 g)
Carbohydrate 4% (14.6 g)
Total Fat 7% (5.3 g)
Saturated Fat 4% (1.08 g)

Calories from: Protein: 43%
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TALENT

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GRANTS PASS

MONDAY-FRIDAY

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News and features from the British Broadcasting Service.

7am-9am

The Diane Rehm Show

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9:00-10:00am

Russell Sadler's Jefferson Exchange

Political commentator Russell Sadler hosts this live call-in devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Anything & Everything with Jason Sauls

A call-in program where your thoughts and opinions come first. Join host Jason Sauls for discussions with a variety of guests as well as conversations with you about social issues, politics and human interest.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in returns to JPR. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY
Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY
Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY
Journal of the Americas

THURSDAY
Latino USA

A weekly journal of Latino news and culture (in English).

FRIDAY
Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm
Pacific News

National and international news from the Pacifica News Service.
(Repeats at 5:30pm)

2:00pm-3:00pm
The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-3:30pm
BBC Newsdesk

3:30pm-5:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

5:00pm-5:30pm
BBC Newsdesk

5:30pm-6:00pm
Pacific News

A repeat of the 1:30pm broadcast of the day's national and international news.

6:00-7:00pm
Russell Sadler's Jefferson Exchange

Repeat of 9am broadcast.

7:00pm-8:00pm
The Newshour with Jim Lehrer

The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

8:00pm-11:00pm
BBC World Service

SATURDAYS

6:00am-7:00am
BBC Newshour

7:00am-8:00am
Northwest Reports

The audio of the weekly Northwest newsmagazine produced by Portland TV station KPTV, and hosted by Lars Larson

8:00am-9:00am
Sound Money

Bob Potter hosts this weekly program of financial advice.
(Repeats Sunday at 10:00am.)

9:00am-10:00am
BBC Newshour

10:00am-10:30am
The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am
Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-12:30pm
Journal of the Americas

12:30pm-1:00pm
Second Opinion

1:00pm-2:00pm
Larry Josephson's Bridges

2:00pm-5:00pm
To the Best of our Knowledge

Interviews, features, and discussions of contemporary politics, culture, and events.

5:00pm-6:00pm
Commonwealth Club

6:00pm-7:00pm
New Dimensions

7:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am
CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-10:00am
BBC Newshour

10:00-11:00am
Sound Money

11:00am-2:00pm

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-4:00pm
Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

4:00pm-5:00pm
People's Pharmacy

5:00pm-6:00pm
Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

6:00pm-7:00pm
Tech Nation

7:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.



Future generations will inherit the world we have fashioned. They'll benefit from the institutions we have invested our time and resources to create and be limited by our omissions. Jefferson Public Radio is an institution that strives to contribute to the betterment of our culture by building tolerance for the expression of diverse viewpoints, promoting informed citizen participation toward forming effective government, and encouraging original creation in the arts.

We invite you to become a permanent part of our future. By naming The Jefferson Public Radio Listeners Guild in your will, you can ensure that future generations will have access to the same thought-provoking, inspiring public radio programming that you have come to value. Bequests are conservatively invested with only the interest and/or dividend income they generate used to support Jefferson Public Radio's service in Southern Oregon and Northern California. By managing bequests made to the Guild in this way, your gift truly becomes one that will have lasting impact on our community for decades to come.

To include The Jefferson Public Radio Listeners Guild in your will consult your attorney or personal advisor. The suggested description of our organization is "The Jefferson Public Radio Listeners Guild, a component of the Southern Oregon University Foundation, which is an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

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Numbering Our Farewells

The mountain meadows are swarming with birds just now; young of the year mostly, flaunting their scruffy plumage with the edgy energy of adolescence. As summer wanes, an irresistible restlessness infects our migratory birds, sending them hopping and fluttering through the shortening days. Fledglings begin their season of wandering, confronting the world beyond their birthplace for the first time. For many, the lure of the unknown will prove fatal, setting these innocents challenges they cannot meet, and sending them under the appraising gaze of predators. For a few, it will open eyes of experience to the dangers and opportunities of life, teaching skills they will need to reach next spring's maturity.

With the arrival of fall, wandering culminates in departure. Each year, as I watch the flocks passing southward down the valley, I wonder: when animals leave home, what do they take with them? It is humbling to consider their empty-handedness. In many bird species, the adults depart on their southward journey long before the young of the year rouse themselves. Try to conceive that journey. A young sandpiper, hatched scant weeks ago, rises into the Alaskan night. Led by no father or mother, following no guide, she must ride her strong young wings over the limb of the planet, passing the bedazzling glow of California cities, shadowing the serpentine coast of Central America, down over the equator into the utterly unknown skies of the southern hemisphere, smudged with swarms of strange stars. Thousands of miles of solitude, led onward by nothing more substantial than a profound attention to what feels right and what feels wrong, to a destination marked only by a personal sense of arrival.

66

EACH YEAR, AS I WATCH
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SOUTHWARD DOWN THE
VALLEY, I WONDER: WHEN
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I can find no other way to express what these voyagers take with them than that it is the idea of home. In the active, excitable mind of our young sandpiper, this idea may lie close to the surface, sending her circling over her winter beach, briefly seeking tundra pools amid the arid dunes. Soon enough, she will settle back to the business of pursuing Peruvian sand fleas, tucking her arctic memories away until they are needed. In other species, the idea of home must be buried deep; deep enough to withstand the erosion of neglect and the shock of metamorphosis. Consider the salmon. Salmon are nothing if not

single-minded, and yet how *many* single minds each of them must have, if they are to construct the complex poetry of their lives. Somewhere, lodged unshakably in their pink flesh, the idea of home follows them downriver from the mountains to the estuary, from the estuary into the engulfing sea, and then, years later, in the blank Pacific depths, unfolds into a message of unimaginable specificity and irresistible compulsion.

Seen by the dwindling light of autumn days, the human sense of home seems shallow. For me, as for most Americans in this day and age, home is first and foremost a building, a structure full of stuff, variously inventoried, insured, cherished, and resented. Our voyages are stupendous, and it is an everyday occurrence to walk into an airplane and to emerge hours later on the other side of the planet. These are entirely passive journeys, however, and require no skill, knowledge, or even attention on our parts. We cheerfully board flights for Chicago, Paris, and Singapore in the unexamined faith that we will just as easily be carried home again. How helpless we would be, how envious of the sandpiper and the

salmon, if we were suddenly made responsible for our own homeward journey!

Complacent though we are, the idea of home lives more deeply in us than we know. After a span of years, I have stood on a summer's evening at my childhood home in upstate New York, my every nerve ending tingling with the sense of arrival, my face caressed with just the right humidity, my eyes resting on the shade of green they have unknowingly sought, my nose filled with the indescribable but unmistakable smell of home. I don't wish or plan to ever live there again, and yet my body will always, somehow, yearn for that smell, that color green, that landscape of rounded hills and broad-leaved trees.

Fall is the season of departures, in which it is natural and right to take stock, to number our farewells. In some sense, I think, home is what we say goodbye to. The act of saying goodbye is an acknowledgment, an obscure and sometimes involuntary preparation for the possibility of return. As the sandpiper rises into the Arctic night, she senses, and bids farewell, a certain pattern of stars, a certain tug of the magnetic vector. As the salmon smolt slips out of his creek and into the river, a last molecule of home water engraves an indelible tattoo into his brain. Our birthplace gives each of us a gift as we depart: a map to lead us home again, if only we can read it.

We ride the spinning planet with all our fellow creatures, and ultimately our homecomings are no more certain than theirs. As the earth tilts out from under us, spilling us out of summer and into fall, may we sense as clearly the true signposts home, and prepare as truly for our return.

Pepper Trail's commentaries can regularly be heard on the *Jefferson Daily*, the news-magazine of Jefferson Public Radio.

ROGUE VALLEY

Theater

◆ The Oregon Cabaret Theatre in Ashland is running *Five Guys Named Moe* through September 8. It showcases Louis Jordan's musical style, "The Big Bounce," taking popular jazz from the Swing era and exuberantly pushes it toward rhythm and blues and rock and roll. Performances are Wednesday-Monday (evenings only). *EAT-TV*, a new musical written by OCT's Jim Giancarlo, Darcy Danielson and Jim Malachi, runs September 19-November 3. It is set in the studio of cable TV's first musical food network *EAT-TV*. The menu is delectable: food, romance, intrigue, music and laughter. Thursday-Monday, also Sunday Brunch matinees at 1 p.m. (except September 21). (541) 488-2902

◆ The Oregon Shakespeare Festival dancers will present an artistically diverse program of modern dance, performance art, and musical theatre, under the direction of Judith Kennedy. Several performers will present pieces, including Anthony James, Christianne Brown, Howard Elmer, Matthew Powell, Suzanne Seiber, Daniel Stephens, Elizabeth Finnegan, Susan Potticary and Xedex. The hour-long performances will be held at Noon in Carpenter Hall, located across Pioneer Street from the Elizabethan Theatre. Tickets available at the Festival Box Office. \$6 (adults) and \$4.50 (children 5-17). (541) 482-4331

◆ The Oregon Shakespeare Festival in Ashland continues with September performances of *King Lear*, *Death of a Salesman*, *The Magic Fire*, *Pentecost*, *Rough Crossing*, *As You Like It*, *The Two Gentlemen of Verona*, *Timon of Athens*, *Blues for an Alabama Sky*, and *Nora*. Call early for reservations. (541) 482-4331

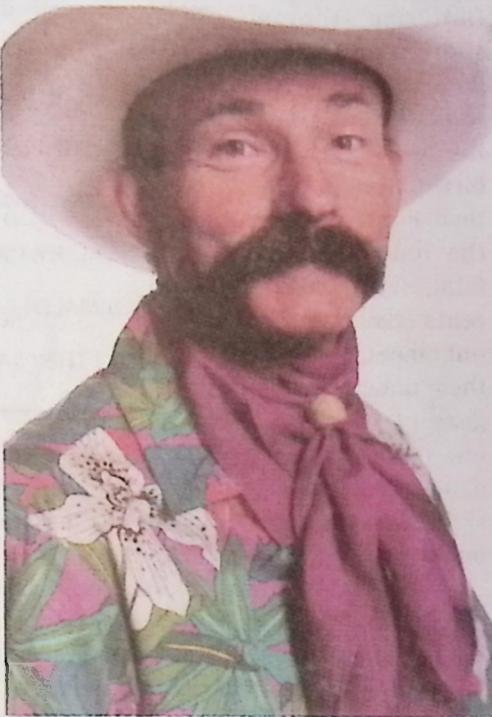
◆ The Actor's Theatre in Talent, Oregon, presents two one-act children's plays, *The Timid Dragon* and *The Invisible Dragon*. Tickets are available at Paddington Station in Ashland and Quality Paperbacks in Talent. \$6 adults and \$5 children 18 and under. Fridays and Saturdays at 7:30 p.m. and Saturdays and Sundays at 2 p.m. through September 7. (541) 535-5250

Exhibits

◆ The Ashland Gallery Association sponsors a First Friday Art Walk the first Friday of each month from 5 p.m. to 8 p.m. Art demonstrations, art lectures, entertainment and opening art receptions all happen every first Friday in Ashland. Maps of participating locations are available prior to and during the evening event at all galleries. September 5 will be the next First Friday. (541) 488-6438

◆ The Rogue Community College presents *Adults Living with Mental Illness* September 22 through October 18. The show is a mixed media

collection of visual and literary artwork by adults who live through the perspective of mental illness. The exhibit will travel to Rogue Gallery in Medford and Ashland Hills Inn in Ashland. The exhibit is co-sponsored by Rogue Community College, Options of Southern Oregon and the Arts Council of Southern Oregon. The exhibit will start on the campus of Rogue Community College, 3345 Redwood Highway, Grants Pass. The Rogue Community College will also collaborate on an event by Bobbi Kidder, RCC Theater, and RCC Galleries featuring regional recognized visual, literary and dramatic arts. There will be a special workshop for high school literary, dramatic and art students in conjunction with the exhibit. The exhibit will run September 18 to October 25. Monday through Thursday, 8 a.m. to 9 p.m., and Saturday 9 a.m. to 4 p.m. (541) 471-3500



Cowboy poet Baxter Black performs in Medford as part of the Rogue River Roundup.

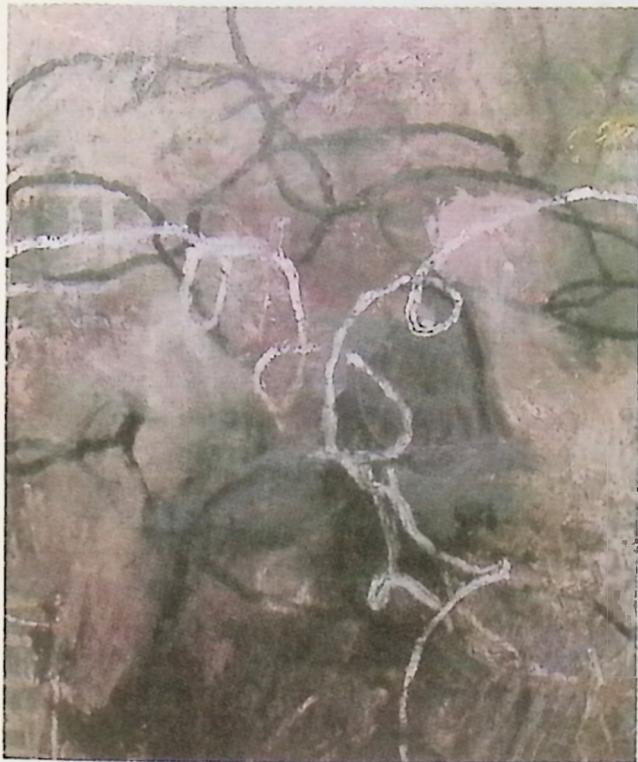
◆ Wiseman Gallery, Firehouse Gallery of at Rogue Grants Pass features Karen Park through September 13. Influenced by her background as a Korean-American, Park transforms ancient symbolic objects into modern "tools" as she redefines her relationship to both cultures. First Friday Art Night Reception September 5, 6-9 p.m. (541) 471-3500

◆ The Bluebird Gallery, 1263 North Riverside, Suite 3, in Medford is featuring the art of Jessie Lee Geiszler. Geiszler's focus in this showing is acrylic on canvas, mixed media and paper tapestry, as well as an eclectic intermingling of water media, print-making, pastels and Oriental paper. Through the month of September. (503) 773-7698

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

September 15 is the deadline for the November issue.

For more information about arts events, listen to JPR's *Calendar of the Arts*



Inch by Linda Geary, and other works will be on exhibit at the Shasta College Art Gallery through September 24.

◆ Rogue Gallery & Art Center in Medford will hold its 35th Anniversary Auction and Art Event Saturday, September 20.

◆ The JEGA Gallery & Sculpture Gardens presents an exhibit of photographs of the memorable, remarkable graffiti on the Berlin wall, taken by Jason B. Bueter. Through September & October. Wednesday-Saturday 11:30-5:30, and by appointment. (541)488-2474.

Music

◆ The Third annual Rogue River Roundup, Cowboy Poetry, Music Art and Gear event will be held September 19 and 20th at North Medford High School Auditorium. Headliners are the legendary folk-singer Ian Tyson (with Tom Russell) and NPR's favorite large animal vet/humorist Baxter Black (with Paul Zarzyski). Also concerts by R.W. Hampton and Rich O'Brien, and several theme concerts. (541)482-8329

◆ The Ginger Rogers Craterian Theater in Medford presents Trail Band. Trail Band has thrilled audiences throughout the Northwest with unique and ever-changing performances evoking the experience of the Oregon Trail. Trail Band performs songs that range from marches and hymns to hoedowns and Native American melodies that are part concert, part play, part history lesson, and all entertainment. Friday, September 5 at 8 p.m. Tickets are \$10-\$16. (541) 779-3000

◆ The 14th September Music Festival will take place at the Medford Westminster Church, on Sunday, September 7, 14, and 21 at 3 p.m. Programs will include a solo piano recital, a two-piano

concert and a violin-piano recital. Each program will feature a work by Schubert and a work of Brahms. Artists represented will include Eda Jameson and Jodi O'Connell, pianists, and Michael Tenkoff, violinist. No admission will be charged for the concerts, but donations will gratefully be accepted.

◆ The Rogue Valley Opera Association celebrates its 20th anniversary with a production of Mozart's *Cosi Fan Tutte* (in English), directed by Michael Taylor. Performances September 19-21 at the Craterian Ginger Rogers Theatre. \$20. (541) 779-3000.

◆ The Ashland Folk Music Club presents Dana Robinson, whose music is described as "Norman Blake meets Ellis Paul." Robinson will perform Saturday, September 20, at 8 p.m. in the Unitarian Fellowship, 4th and C Streets, in Ashland. Tickets are available at Cripple Creek Music in Ashland, \$8 in advance and \$10 at the door. (541) 482-4154

◆ Alicia Bonnet, one of the Rogue Valley's innovative songwriters and a leader of the regional women's spiritual movement, celebrates the release of her new CD with a concert at the Headwaters Building, 4th and C Streets, Ashland, on Saturday, September 6, at 8 p.m. Tickets are \$7 in advance and \$9 at the door and are available at Soundpeace in downtown Ashland. (541) 482-4154

◆ The Ashland Folk Music Club presents the Second Annual Benefit Concert to help finance its '97/'98 concert series. The concert takes place on Saturday, September 13, at 7:30 p.m., at the Unitarian Fellowship, 4th and C Streets, Ashland. Performing will be Iris Lambert and the Freedom Singers Ensemble, singer-songwriter Janis Hunt, Murray Huggins and the William Kettie Pipe Band, as well as the Briar Rose Dance Ensemble, Nancy Spencer and Ines and Tom Compton playing Zimbabwe Mbira music. Tickets are \$6 at Cripple Creek Music in Ashland. (541) 482-4154

NORTHERN CALIFORNIA

Exhibits

◆ North Valley Art League presents *Kaky Dibble, This is It!* This exhibit is a one-person show of charming, thought provoking, and sometimes hilarious illustrations by Dibble, well known for fun work. Also on exhibit will be the NVAL members new work painted in the style of their favorite artist. September 3-27. The league Reception Sunday, September 7, from 1 to 3 p.m. Regular schedule: Tuesday through Saturday, 11 a.m. to 4 p.m. 1126 Parkview Avenue, Redding. (916) 243-1023 or (916) 243-0976

◆ The Shasta College Art Gallery presents the recent works of Edythe Bresnahan and Linda Geary, through September 24 at the Shasta College Art Department, 11555 Old Oregon Trail in Redding. Monday to Friday 8 a.m. to 4 p.m. Linda Geary is to lecture September 3. (916) 225-4761

Music

◆ The Yreka Community Theater will present Bizet's *Carmen*, produced by the Western Opera Theater, for one performance only, on September 19. Doors open at 7:30pm, with the show at 8:00pm.

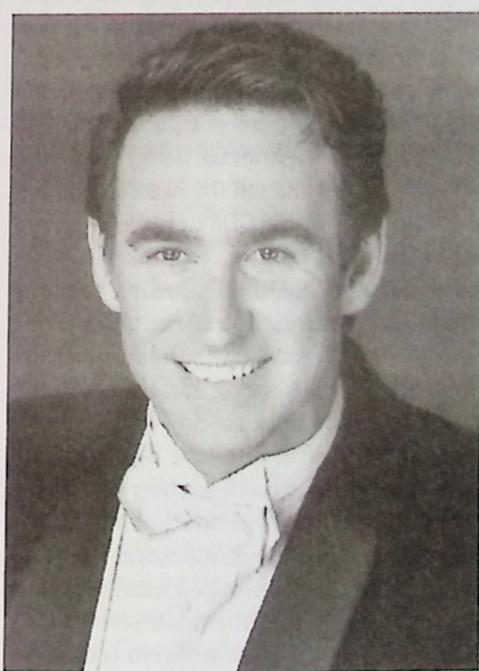
◆ Crescent City Chamber of Commerce is announcing *Jammin' at Jed*, Jedediah Smith Redwoods State Park, September 20, from 11 a.m. to 6 p.m. and *Drums on the Beach*, September 27, Noon. (916) 464-8311, 464-7332.

OREGON COAST

Festivals and Shows

◆ Join the Coos Sand 'n Sea Quilters at their Quilt Show in Coos Bay at the Sunset Middle School, Saturday, September 20, from 10 a.m. to 7 p.m. and Sunday, September 21, 10 a.m. to 5 p.m. (541) 888-5117

◆ The Fifth Annual Myrtle Creek Bluegrass & Arts Festival runs September 11-14. The Festival



Michael Taylor directs The Rogue Valley Opera's production of Mozart's *Cosi Fan Tutte* in Medford.

CONTINUED ON PAGE 31



STATE FARM
MUSIC
HALL

Monday-Friday 7pm
Saturday 7pm
Sunday 7pm
on

CLASSICS & NEWS

rroarsqueal
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ticktick
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car talk



Mixing wisecracks with muffler problems and word puzzles with wheel alignment, Tom & Ray Magliozzi take the fear out of car repair.

Saturdays at 10am on the Rhythm & News Service

FROM NATIONAL PUBLIC RADIO



RECORDINGS

Eric Alan

Yeah, But What Do You Do?

It rarely fails. When people ask what I do for a living, and I reply that (among other things) I'm the music director of Jefferson Public Radio, their first response is an "oh!" expression that's vaguely impressed, surprised, or otherwise hard to read. Then, though, the inevitable question follows: "Yeah, but what do you *do*?"

It's a good question. The process by which recorded music arrives at the station, is deemed fit or unfit for airplay, and thus does or doesn't enter your ears, is a generally invisible process. Even more invisible is the strange relationship between record labels, independent promoters, radio charting organizations, and music directors. And oh yes, musicians fit into this somehow. In those hidden mysteries is the answer to what it is that I do.

The first thing I do is open the mail—for like all respectable radio stations, JPR ends up on the mailing lists of record labels, promoters, and independent musicians who send their CDs in to us for free, in the hopes of gaining airplay. (This is our total annual budget for the purchase of CDs: zero.) Though the tides of CDs rise and fall with the seasons—summer being the lightest, early spring and fall the heaviest—on average as many as 70 CDs per week will arrive on my desk, ranging from the terrific to the unfathomable. Just opening the envelopes and stacking the music takes time.

The classical music CDs I pass along to our classical hosts; for classical music is not my forte. I attempt to quickly scan the rest, without prejudice: one just never knows when a CD with a terrible cover on an unknown record label will turn out to be hot—though there is a striking correlation between amateur graphics and amateur musicianship. You can do the math yourself: 70 CDs per week, with about five to ten hours a week maximum for listening—I have to scan extremely quickly to get a sense of the musical style and quality, to decide which to

pass on to our program hosts, and which to reject. Organizationally, it's necessary to unfairly classify the good CDs in certain defined genres: jazz, blues, folk, world, adult alternative (more about this term later), new age, classical, and *yeccccchh!* The ones in this latter category currently end up in large boxes in the storeroom, awaiting some tragic fate.

After cataloguing the good CDs on the computer, adding descriptive notes to the CDs for the program hosts, marking them to help prevent theft, and putting them out in the "New CDs" rack in the main control room, I pause and wait for the phone to ring. Which it does with great frequency. Promoters, record labels, and musicians all want to know the same thing: did their CDs arrive, did I like them, are they being played, will I report that airplay to the national industry trade papers, what can they do to increase airplay. On average my phone rings 25 times per week with such calls, often the bulk of them from independent promoters who are working as many as 20 CDs at a time. Thus, I usually need to know in great detail the fate of approximately 100 CDs in any given week.

This means a huge memory test, and a detailed weekly study of the playlists of our program hosts, who have a great deal of creative freedom, but are required to write down every song they play. At least, since taking over myself as afternoon *Open Air* host on the Rhythm & News Service, I know what's being played on that show without having to check.

From these playlists, I compile weekly charts for jazz and what's known in the industry as "adult album alternative," or A3, which vaguely means singer/songwriter material, but randomly stretches to include some blues, world music, rock, and what have you. I report these statistics to the Gavin Report, a key industry publication which compiles and publishes national over-

all charts. A high chart position for a CD means media visibility, so promoters are usually paid to try to get stations to chart their CDs—almost regardless of actual airplay or resulting effect on sales. It's an elaborate, bizarre game in which promoters almost all only have one strategy: pressure based on airplay gained in other places. It's an attempt to motivate by fear, and the herd mentality. The inferences are constant and strong, that if a CD is on the national charts, we're stupid if we're not playing it—no matter how wrong it may be for our programming, our audience. I've learned to mostly be amused by these tactics, and even turn them back against the promoters by suggesting to them that if a CD is doing well elsewhere, then it doesn't need our support; that it's the good music which *isn't* charting which is most important for me to report to the trades. But the herd mentality must work in other places, judging by the ludicrous constancy of that approach.

Like most music directors, I have to do a little herding myself to keep my job manageable. I require that promoters only call during certain hours (9-11 a.m., Tuesdays and Thursdays) so that I can concentrate the task. Inevitably some call anyway at other times, and leave me rambling voice mail messages telling me it's "really important" that I chart their CDs, yaddada yaddada, *delete message*. But most are respectful, and a couple of them are even turning into friends of mine.

When the weekly onslaught is over, I become Mr. Recycler, as 70 CDs per week generate an enormous pile of by-product-padded envelopes, boxes, paper press materials and random items. (Recent items sent with CDs include coffee, a chess set, a cigar and small bottle of cognac, a pair of dice, a small foil palm tree complete with monkey, and feet-shaped gummy candies.) I pass on the reusable envelopes to people who need them, and recycle all I can of the rest.

I'm budgeted to do all this in about 15 hours per week, though it takes more. Then I go back to the other parts of my living: *Open Air* host, *Jefferson Monthly* editor, photographer, writer, human being.

It has to be one of the stranger jobs in the universe. I love it. IM

ARTSCENE *From p. 29*

features a wide variety of blue grass entertainment and arts. Oregon's biggest bluegrass festival will begin with a free Thursday evening show. Throughout the weekend, eleven acts will perform. Friday concerts run from 4-10 p.m. Saturday will kick off at 10 a.m., concluding at 10 p.m., with a band scramble at noon. Sunday begins with a gospel show from 10 a.m. to noon, with more performances until 3 p.m. Arts, crafts, food booths and amusement rides will be open throughout the weekend. The festival is held in Myrtle Creek's Millsite park (I-5 Exit 108). (541) 673-9759

◆ Coos Art Museum presents Silver Spurs and Diamonds Fundraising Auction at the Maplewood Stables and Arena in Hauser. Country barbecue, dancing to the band Cactus, an auction featuring eighty original works of art, and a special display of Polish Arabian horses. Saturday, September 6, from 6 p.m. until the cows...or horses...go home. (541) 267-3901 IM



Pianist Eda Jameson performs in the September Music Festival in Melford.

JEFFERSON OUTLOOK *From p. 7*

revenue. The state would get its money back with interest when the trees were cut.

Today the Tillamook Burn is called the Tillamook State Forest. The reforested trees are approaching 50 years old and a debate has erupted over how to manage these state-owned timberlands. The timber industry—particularly mills that do not own their own timber lands—wants the trees. Revenue-strapped counties in Northwestern Oregon want the cash, even though the revenue distribution formula was established at a time when logs sold for as little \$16 per thousand board feet. At today's stumpage prices the windfall to the counties is huge. Public schools, also suffering from the property tax limitations, want timber revenues sent in their direction. The Sierra Club wants the Tillamook State Forest designated a state park.

The State Board of Forestry is considering a policy making the Tillamook State Forest an industrial tree farm to finance state and local government in lieu of taxes. Opponents want the Tillamook managed for "multiple use." It doesn't matter what the Board of Forestry decides. The options are 25 years out of date.

Forests managed to finance county government made the Oregon & California Rail-

road lands in Western Oregon into a National Sacrifice Area. In the National Forests, the multiple use doctrine was interpreted to mean the industry cut the trees while the public picnicked on the stumps. Private timberlands have become genetically barren "tree farms." It is difficult to justify a state park on land the public paid to reforest with the understanding it would provide some wood fiber in the future.

It is time the Board of Forestry abandoned the discredited dogmas of industrial forestry and used the Tillamook State Forest to test the emerging theory of ecosystem management. It is true no one is sure what ecosystem management is yet. We do know what ecosystem management is not. It is not the single purpose management—for county cash, industry logs or public parks—that characterized the choices the Board of Forestry is considering. IM

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

JEFFNET

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JEFFNET provides low-cost public access to the world's newest information resource, the Internet, and provides the full-range of Internet services as a way to foster people's desire to know about the world in which we live. JEFFNET is operated by and for people right here in Southern Oregon ... it's easy to use ... and it continues Jefferson Public Radio's tradition of encouraging life-long learning and facilitating community dialogue. Whether you seek to read Shakespeare, visit the world's great museums with your kids, get the weather forecast in Timbuktu, e-mail a long lost friend, or participate in a local discussion group, JEFFNET's Control Center provides a comprehensive, well-organized gateway that makes using the Internet and the World Wide Web a breeze.

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COMPACT DISCOVERIES

Fred Flaxman

American Indianists

In their efforts to create long-form, serious, identifiably American music, American composers in the first half of this century turned to jazz. George Gershwin was particularly successful at this, but Aaron Copland, Leonard Bernstein and other American composers all used jazz syncopations in their symphonic compositions.

But there was another group of 19th/20th Century American composers who tried to write recognizably American music by incorporating Native American tonalities and rhythms. In recognition of their efforts, these composers were almost totally forgotten. The one exception was Edward MacDowell, but his most famous work, the "Piano Concerto No. 2," sounds totally European, and his fame does not stem from his use of Indian themes.

Marco Polo, "the label of discovery," and Swiss pianist Dario Müller have rescued these "American Indianists" from obscurity and issued two CDs of their music (8.223715 and 8.223738).

In addition to MacDowell (1861-1908), the compositions are by Arthur Farwell (1877-1952), Charles Wakefield Cadman (1881-1946), Charles Sanford Skilton (1868-1941), Preston Ware Orem (1865-1938), Henry Franklin Belknap Gilbert (1868-1928), Harvey Worthington Loomis (1865-1930), George Templeton Strong (1856-1948), Blair Fairchild (1877-1933), Carlos Troyer (1837-1920), and Lily Strickland (1887-1958).

Of the pieces on these two discs, only those by MacDowell are likely to be recognized by serious CD collectors. His well-known "Woodland Sketches, Op. 51" is there, represented by a piece called "From an Indian Lodge." Also included is a piece called "Indian Idyl" from his "New England Idyls, Op. 62" and the "Dirge" from his "Indian Suite, Op. 48." But it would be hard

to tell that these works were Indian-influenced if you didn't look at their titles first. They sound much more like Grieg than Geronimo. And I adore Grieg, so I'm not complaining.

My own introduction to the "American Indianists" came not from these albums,

IN RECOGNITION OF THEIR
EFFORTS, THESE COMPOSERS
WERE ALMOST TOTALLY
FORGOTTEN.

but from getting to know two very interesting, articulate Ashland residents: nationally-known actor/singer/director Jonathan Farwell and his older brother, retired IBM executive Bryce. They both are familiar with the subject because they are the sons

of the chief of the American Indianists—their animating spirit—composer Arthur Farwell.

Bryce has a collection of recordings of his father's music, and he gave me the opportunity to hear some of it as performed by a full orchestra. I found it colorfully orchestrated and rhythmic, with some nice melodies. Perhaps Marco Polo will discover it some day and devote an entire album to Farwell's orchestral compositions.

For now I have to be content with the six piano pieces represented on these two CDs. Volume 1 features the "Navajo War Dance" from Farwell's "From Mesa and Plain," and the "Song of Peace" from "Impressions of the Wa-Wan Ceremony of the Omahas, Op. 21." The "Song of Peace" was inspired by the sacred pipe ceremony. It is a charming, short (1:43) Debussy-like ballad. Its Indian inspiration is not obvious. In contrast, the dark, heavy, short (1:54) "Navajo War Dance" evokes the more violent side to Indian nature. Its main feature is a tom-tom-like beat.

Vol. 2 includes the MacDowell-like "Song of the Deathless Voice" from "American Indian Melodies, Op. 11," the playful "Pawnee Horses" from "From Mesa and Plain, Op. 20," the impressionistic, seven-and-a-half-minute "Dawn, Op. 12," and

TUNED IN

From p. 3

"Ichibuzzhi, Op. 13." "Ichibuzzhi" is a mythical warrior, known for his love of practical jokes. Farwell's music is rhythmic, tuneful and happy to start, slower and more serious in the middle, returning at the end to the very enjoyable melody which started this delightful piece.

Farwell wrote a vast array of pieces based on Indian sources. But what makes a piano piece sound Native American? Three things, I guess. An imitation of the Indian drum beat, an approximation of their chants, and use of their distinctive tonal combinations.

I attended an Apache coming-of-age ceremony once. I heard that drum beat all night long. Although it kept me up, I found it tiring then, and I find it tiring now as it reappears so frequently throughout these pieces by Farwell and the others.

As for the imitation Indian melodies found in much of this music, they don't satisfy me like a good tune by Gottschalk or Gershwin, but now that Gregorian chant is "in," maybe the Native American variety will be the vogue next year. In my case, I personally find that the less Indian a piece sounds, the better I seem to like it.

Thus my favorite pieces on these two CDs are Cadman's "From the Land of the Sky-Blue Water," which begins Volume One, and which is impressionistic, romantic and melodious, and "Before the Sunrise," which is from the "Thunderbird Suite, Op. 63," which starts Volume Two. This is also an impressionistic, melodious piece, very Grieg-like, which nevertheless reflects an Indian theme.

I can't help wondering what American Indians would think if they heard this music on the radio. Would they detect the influence of their culture? Would this music sound American to them? I have a feeling that most of them would switch quickly to the nearest country music station.

Now there's American music—without question. Yet very few long-form composers have taken to using it as source material. I wonder why.

For an expanded version of this article, access Fred Flaxman's web site at <http://www.jeffnet.org/fflaxman>. E-Mail Address: fflaxman@jeffnet.org

counter-application to protect our listeners' interests. Both of these applicants for religious stations have maintained that they are non-profit tax-exempt organizations, although upon investigation, it turns out that neither have registered with the federal or state governments seeking that status.

And that's the problem. Why is the not-for-profit subdivision of the nation's largest for-profit religious broadcaster willing to pay \$13 million for WDCU? Where do they get the money to pay that type of cash for a frequency which, by definition, cannot produce a commercial return? How does one establish what it means to use such a frequency for non-commercial purposes? Must the applicant be a registered non-profit approved by the Internal Revenue Service? It turns out that is not current FCC policy. Must the applicant be a non-profit corporation? It turns out that is also not FCC policy? Must the applicant be committed to demonstrating that it provides an assuredly noncommercial program service which responds to general community needs? Well, you be the judge. Here's the proposed "program service plan" which the would-be WDCU buyer promises the FCC it will provide as assurance for the FCC's giving them the free use of this frequency: "The Assignee will air programming dealing with issues relating to public concern in the proposed service area." Under existing federal regulation the FCC is supposed to evaluate this "commitment" in order to formally conclude that giving the organization the use of the frequency would serve the public interest, convenience and necessity. That statement seems a pretty thin reed on which to base such a decision.

Depending upon the outcome of the proposed WDCU sale before the FCC, we'll find out just how much "assurance" is requiring from religious applicants. I am not optimistic on this point.

Public radio is endangered by casual or cowardly treatment of these matters by the FCC. The reserved noncommercial radio frequencies have only modest value if they are used noncommercially. What makes a commercial radio frequency valuable is its advertising revenue potential. If the reserved non-commercial frequencies can be "laundered" into pseudo-commercial use because the

FCC has imprecise, outdated regulations—or simply doesn't wish to appear unfriendly to the nation's religious interests—these non-commercial frequencies will escalate rapidly in value. And just as the public radio interests in the nation's capital could not compete with the \$13 million figure offered UDC for WDCU because no public radio operator could predict revenues from the use of that frequency which would defend that purchase price, other public radio stations will start to find that they cannot compete for frequencies they need—or even for their own.

Public radio's clash with religious broadcasters ultimately comes down to a simple point. How does one quantify and maintain the noncommercial character of the reserved band? It's time for the FCC to muster the courage to take on this very important public policy issue. ■

Ronald Kramer is JPR's Executive Director.

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CLASSICS & NEWS

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On with the SHOW

Happy 50th Birthday TONY

It was in the spring of 1948 that the Antoinette Perry Award, the TONY, was first awarded for best musical of the 1947-48 Broadway season. For the past 50 years, through good seasons filled with wonderful musicals and drab seasons when barely a show stood out, the TONY has been presented as a tribute to the hard work and magnificent talents of people like Richard Rodgers, Hal Prince, Michael Bennett, Julie Andrews, Faith Prince, Kander and Ebb, Liza Minelli, and the list goes on. The very names of some of the shows—*Fiddler on the Roof*, *Man of La Mancha*, *Guys and Dolls*, *Les Misérables*, *Chorus Line*—bring forth a rush of wonderful memories, of brilliant moments spent in the theatre.

For the next year, *On with the Show* will be honoring those TONY winners. Each week we will take a different year and feature the winners and some of the runners-up. We will play the entire score of the winner, feature the actress and actor who won personal TONY's and even do a bit of arguing on behalf of some of the offerings that didn't make it that year.

All in all it will be the best of the best of musical theatre as judged by their peers. And... we'll start the season by predicting who we think will be the 1997-98 winner of the prestigious TONY award.

We'll jump back to 1948 the following week and then continue in chronological order right up to the current winners to see if our prediction was on the target.

It's going to be a year of great music and great performances. We've already scheduled interviews with several TONY winners, and we'll have a few surprises on every show.

Join Herman Edel for an hour and a half of pure joy with *On with the Show*.

Beginning Saturday, September 13
at 5:30pm on JPR's

CLASSICS & NEWS SERVICE



THEATER REVIEW

Alison Baker

Nora

Adapted by Ingmar Bergman
from Henrik Ibsen's *A Doll's House*
Directed by Richard E. T. White

At the Oregon Shakespeare Festival through November 2

Nora, Ingmar Bergman's adaptation of *A Doll's House*, compresses Henrik Ibsen's original three acts into one, eliminates a third of the original dialogue, and does away with a number of minor characters. At the Black Swan theatre, all the "overstuffing" we expect on an Ibsen stage—lamps, antimacassars, Turkish carpets—has vanished.

But nothing's missing. It's a taut, intense play, one of those dramas that keep you on the edge of your seat watching a noose tighten inexorably around the neck of the main character.

And what a charming character Nora Helmer is! As played by Catherine Lynn Davis, she is a child-like, merry little sprite, her husband Torvald's (Michael Elich) "little songbird"—until his back is turned, when her face takes an instantaneous (and marvelous) dive from gaiety to distress, and she gnaws anxiously at her thumb, the way a dark secret gnaws at her.

Eight years ago Torvald was so ill that the only thing that would save his life was rest in a warm climate. But they had no money to travel, so without telling her husband, Nora borrowed the money from the ruthless Nils Krogstad (Bill Geisslinger). She's been scrimping and scrounging ever since to pay his exorbitant interest. But now Torvald has been named manager of the Co-operative Bank, and Nora will at last have the money to pay off the dreadful Krogstad.

Enter Mrs. Linde (Robin Goodrin Nordli), Nora's old school chum. Widowed after a loveless marriage, the unfortunate Mrs. Linde has reached the end of her rope.

Her only hope is that Torvald will give her a job—and to please his Little Songbird (and because Mrs. Linde has the requisite skills) he does. But oh, no! The job he has given her is—Nils Krogstad's!

Krogstad threatens to reveal all unless Nora prevails upon her husband to give him his job back. Nora defies him—until he reveals to her that he knows she forged her father's signature on the promissory note eight years ago.

Now Nora's anxiety turns to desperation. As a last resort, she decides to appeal to Dr. Rank (Mark Murphey), her husband's good friend and her confidant (in all but this matter). Dr. Rank is a sickly sort of fellow who suffers from the insidious effects

IN ADAPTING IBSEN'S PLAY,
BERGMAN HAS SUBTLY
CHANGED THE EMPHASIS
FROM A WOMAN'S PLACE IN
SOCIETY TO AN EXAMINATION
OF A WOMAN'S OWN
UNDERSTANDING OF HER
POSITION, IN SOCIETY AND IN
MARRIAGE.

of congenital syphilis; indeed, as he tells Nora, he suspects he is not far from death's door. And just as Nora takes a breath, ready to spill the beans, Dr. Rank, conscious of how little time he has left, announces that he loves her.

Now how can she ask him for money?

I seem to have slipped my tongue into my cheek in recounting this plot, but in fact there's no element of farce here at all; Nora's desperation is palpable. It becomes even more poignant when we realize that Nora actually has taken great pride in her secret deed over the years—she was the one who figured out a way to save her husband's life, with help from no one! Only slowly does it dawn on her, as Krogstad's threats increase in scope, that she's not in control at all, and that the consequences of her action are far more serious than she dreamed.

Catherine Lynn Davis does a terrific job as Nora, flitting back and forth between playfulness and anxiety in the blink of an eye. Michael Elich is an infuriatingly patronizing Torvald, and Bill Geisslinger's Krogstad casts a pall over the scene simply by appearing. No one in the cast strikes a false note.

Nor does Kay Hilton, whose vocalizing accompanies Drew Giambrone's double bass in an unsettling background music throughout the play. During scene changes an ensemble composed of Melany Bell, Paul Erwin, and Tim Fullerton joins in as they move props; and at significant points during the dialogue one of them comes out and clacks a little wooden gizmo. I tend to look askance at artsy effects like this, but in the end I decided these were effective, the way the sound track is effective in a movie. The tone of the odd, wordless notes reflects and echoes Nora's own shifts from light to dark, happy to sad, as events overtake her.

I've always liked Ibsen—probably because his plays are firmly grounded in realism—so I was surprised when the final scene of "Nora" grated on me. The play seemed dramatically complete, the suspenseful, rich drama resolved within itself; why tack on a doctrinal lecture on self-fulfillment? It just didn't seem necessary, or even likely.

But that's Ibsen's point. Nora's life has just been utterly changed; every premise, on every level, on which her life and marriage were based has been smashed. In a modern play, that might be an appropriate ending—Nora standing in the ruins. But Ibsen's Nora isn't satisfied with an unspoken ending that implies an acceptance of failure. Her story isn't the failure of communication or relations between the sexes; Nora's story is that she leaves. Her final speech was aimed at a Victorian audience shocked that a woman would so defy the strictures of society.

A woman leaving a marriage may no longer shock us. But in adapting Ibsen's play, Bergman has subtly changed the emphasis from a woman's place in society to an examination of a woman's own understanding of her position, in society and in marriage. If the last scene grates on modern sensibility, maybe it's because it reminds us that when a wife walks out it's still a shock to her. ■

POETRY

First Dance

BY BAXTER BLACK

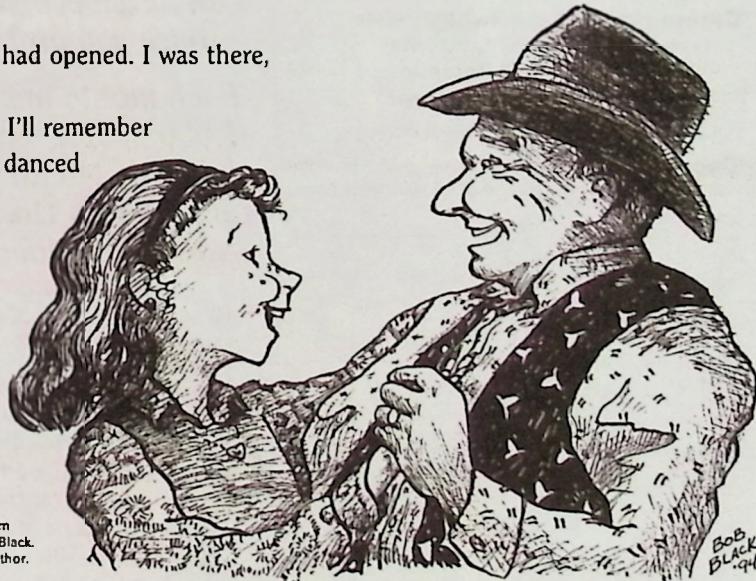
I danced with another woman tonight.
My wife didn't seem to mind.
We took to the floor like a pair of swans
that fate forever entwined.

Leaving our wake through the dancers who flowed
Like notes in search of a song
We tested our two step, tried out a waltz
and laughed when something went wrong!

I led and she followed, trusting each step,
spurred by the beat of the band
Like birds taking wing the very first time,
it helps to hold someone's hand.

Although I had known this woman before
I'd thought of her as a child
But there on the dance floor, arm 'round her waist,
I found my heart was beguiled.

For her a window had opened. I was there,
I'm eternally glad.
The rest of my life I'll remember
the first night she danced
with her dad.



Art by Bob Black. Reprinted from *Danny and the Duck* by Baxter Black. Used with permission of the author.

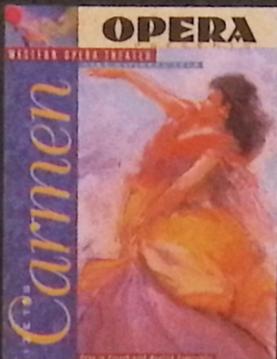
Baxter Black is a cowboy poet, NPR commentator, and former large animal veterinarian. He will be a featured performer in this year's Rogue Valley Roundup, which features cowboy poetry, music, gear, and more. It will be held September 19 & 20 at North Medford High School. See Artscene for details.

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Send 3-6 poems, a brief bio,
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Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street,
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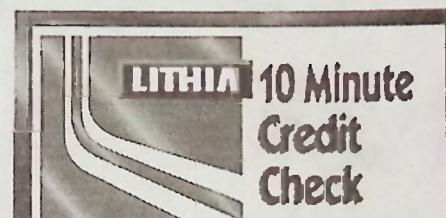
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